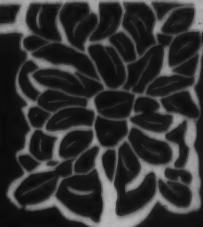


OCTOBER 29, 1913

PRICE TEN CENTS



"THE AMERICAN THEATER"
BY MADAME SIMONE

REV. JAMES O. HANNAY
AUTHOR OF "GENERAL REGAN"

LATEST NEWS ABOUT THE
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MOTION PICTURES

ADVANCE DATES OF
PLAYS, PLAYERS
AND PERFORMERS



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PLAYS AND PLAYERS



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WILLIAM COURTEENAY IN "THE GIRL AND THE PENNANT"

THE NEW YORK

DRAMATIC MIRROR

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JAMES HANNAY—PLAYWRITING PARSON

HOW do you address a Canon,—Dr. or Mr.? "Why," replies the trivial person, "all you say is 'Shoot'!" So with these instructions in mind, it is quite a simple matter to seek out Canon James Owen Hannay, of Westport, County Mayo, Ireland, familiarly known to the literarily inclined as "G. A. Birmingham," author of "Spanish Gold," "The Adventures of Dr. Whitty" and other novels, and considered for a niche in current dramatic opinion as the author of General John Regan, the play that made London sit up and take notice one jaded season, and that is to be submitted for American approval on November 10.

He is stopping with his wife at a cozy little hotel in New York, close by the offices of his managers.

"I have had one other play done," he volunteers. "It is the only other piece I have written. It was called . . . Enterprise." The Canon said something more than "enterprise," but we didn't catch it, even when he courteously repeated it. We are too much on our good behaviour to ask again. "It was presented at the Gaiety Theater in Dublin. I didn't attend rehearsals, and I didn't see the production at all. Not because I didn't want to, but because I was busily engaged elsewhere and couldn't well manage it.

"My entry into playwriting was not due to any direct effort upon my part. Golding Bright, Elisabeth Marbury's London agent, and Cyril Maude both expressed their belief that after my work as a novelist I certainly could write plays. So at last I was tempted to try my hand at it, and General John Regan was sent to Mr. Bright. It was produced in London for Charles Hawtrey. I went there and attended the first three rehearsals. It was an absolutely new experience to me. I had never been behind the scenes in my life. In fact I have not been there yet. Understand, I do not mean that I am averse to it. I simply have been prevented by a combination of circumstances over which I have had no control.

"I found the players delightful ladies and gentlemen all, a charming company. But what surprised me most was their extraordinarily difficult work—they work desperately hard, but always intelligently. Their rehearsals taught me a great deal. Yet in the beginning I had doubted my ability to write because of my ignorance of stage limitations and of general theatrical conditions. Mr. Bright said that that made no difference; all I had to do was to exercise common sense. That is, I said all I had was a little common sense, and Mr. Bright replied that he had no objection to that."

"He said 'All the better,'" reminds Mrs. Hannay.

"Er, yes, so he did," replies the Canon. "He said my ignorance proved a virtue in that I would be unhampered by stage traditions and conventions. Of course it is natural that I should know so little of the theater. I lived in an out-of-the-way place where one couldn't get to the theater conveniently.

"I think the production of General John Regan in London was the most exciting event in my life. It was an instant success. I mean," adds the

Canon with becoming modesty, "they told me it was, and the public certainly paid their way in to see it. It ran profitably from January to September in a generally disastrous season.

"Mr. George Tyler contracted for the American rights to the play long before the original London production. I know it was very early because it was only three weeks after the Hawtrey contract. As



REV. J. O. HANNAY.

soon as the first contract was signed, everyone not directly concerned began to tell me how actor-managers—and Hawtrey, you know, is an actor-manager—mutilated scripts. I was told how they cut in every direction that they might have their little sops of applause to the exclusion of every other member of their organizations. So naturally I had every reason to expect that sort of treatment. I was prepared for it. But imagine my surprise when I found myself received with the greatest deference. I was consulted with regard to every change made. Not a line was altered without my consent or without submitting the reasons for

the change to me. I was accorded the utmost consideration."

"It has been the same here," volunteers his attentive wife.

"It has indeed! No one could be more considerate than Mr. Edwards or the Lieblers have been. Even where they have put in the most obviously necessary corrections, they have given them to me to rewrite in my own way. In many cases I felt incapable, for I had only my small experience to go by.

"My experience in novel writing proved very helpful to me in dramatic work. Still, there is quite a difference between the two forms. Novels have atmosphere, a quality that is very hard to describe. It lies mainly in descriptive matter, passages that tell not merely of scenery, but of facial expressions. In a play, all that must be suggested. It must be designated in lines that the actors may carry it out. The dependence on the players is tremendous. Half the work is done by them. In a novel, the writer does everything himself. I should rather do all myself, and yet—yet playwriting is very fascinating. Perhaps that is because of its more exacting demands. In spite of the fact that the dramatist's labor is merely a very large contribution, it is more difficult to write plays than it is to write novels. I have done no other writing of novels or plays since General John Regan, but when I do, it will probably be on a play. Nevertheless I shall not go at it with the same assurance. In attending rehearsals I have felt some of the difficulties of playwriting. I feel that chance has had much to do with my success. I fear—but I shall try again no doubt.

"I have never seen Maire O'Neill, who is to appear in my play. She has a small part, but a very important one. My wife and son, who is a journalist on the *Irish Times*, have seen her act, and their enthusiasm leads me to expect much of her. They say she is even more remarkable than her sister Sara Allgood of the Irish Players. She is the wife of a young man on the staff of the *Manchester Guardian*, who has given the world some really fine poetry.

"The Irish theater movement has brought about some very excellent work, but I fear that Synge has rather dominated the younger writers to their disadvantage. People are somewhat inclined to view them through his eyes. It must be remembered that the Irish theater is distinctive and not like that of England. There is no censor in Ireland. Blanco Posnet was produced in Dublin in the very teeth of the censor, while he raged and stormed on the other side of the Channel."

"At this point, being the proud possessor of a watch, we take it out and guess the time. Lo and behold! it is the hour when all well-regulated playwrights partake of victuals and drink; so after a congratulatory adieu, we push our way through the heavy nap of the velvet carpet, and for the sake of paradox go down in the 'lift.'

AARON EWING KNOWLTON

CONDITIONS OF THE AMERICAN THEATER

By MADAME SIMONE

It is difficult to say "the American public," since there are five or six American publics entirely different one from the other. The people in the West pride themselves on having nothing in common with those of the East. With what superiority a Southerner talks of a Northerner! Still all these people have preoccupations in common. Even to-day you will meet Americans, sons of French or Italian parents, people of the South, who have in them the instincts of liberty or of irreverence. What they have adopted, first, along with the English language, is discipline, the love and respect of the family, the Protestant austerity. In this young and brutal country it is one of the conditions of life, and in the customs, in the fashions, in art, all must be subordinated to it.

The family! In America, as in England, it is the family which is exalted, preserved. In this country where the facility of divorce would seem necessarily harmful to the sacred character of marriage and likely to render pleasing the plays wherein free love plays a part, one meets with nothing but protests and revolt at the least audacity. Divorce is, for Americans, only the half-evil necessary for the avoidance of adultery, the pernicious evil. Love which has no marriage for its purpose seems to them inadmissible, and one cannot present, in the impressive light of the stage, a character and a situation which seems to them dangerous and without heroism. For them the hero is not the artist, the man of letters, the dilettante, the lover; he is the traveler, the primitive young man who conquers a patient fiancee, the resolute man who surmounts difficulties like those which the fathers of the spectators and the spectators themselves have surmounted, to conquer the new world, to establish themselves in it, to exist there, to found a family.

Mme. Simone tells of the newspaper man who talked with her long and seriously about "La Façade," which she played in New York. He tried to understand its morals. It seemed to him revolting and he wished to understand how such a piece could succeed in France. "Why could the woman not divorce her husband?" he asked, "to marry her lover?" In vain, Mme. Simone says, she tried to make him understand that though divorce exists in France there are conditions and social surroundings in which it cannot be evoked.

"And the hero who killed himself because he owed two hundred thousand francs?" asked the young man. "Why didn't he go out West and earn the money?"

Concerning the sacrifice of Hélène to save her lover's life, the young man explained to Mme. Simone: "It isn't the sacrifice of Hélène which revolts the American public; it's the motive of it. In America, you may do anything to save your father, your mother, your grandmother, your little child, and even your old dog; but not for your lover, above all not for your lover."

"Go to one of the sixty theaters in New York," advises Mme. Simone, "and see the plays, good or bad, which are performed there. Not a lover, not an adulterer, not a single pleasing picturing of love, outside of the conventional love of two young people who are going to marry each other, or of two fiancees who become reconciled, or of a man and a woman of middle age, who, separated, or after years of silence, confess their mutual affection."

All these different couples, once these avowals and agreements are exchanged, give each other interminable kisses. No one, among all the spectators, is troubled. It is only confiding and tender. A young girl seated beside me at one of these plays, although the hero and heroine, in each other's arms, exchanged a kiss which was almost endless, nearly died of laughing. People find it amusing or polite, that is all. That innocence, these reassuring sentiments, that love without poison, this is what they demand of their life, of their entertainments, of their books. They will not permit one to exalt passion, to place it above laws and duties, above marriage, stronger, more beautiful than the order of which they have need and thanks to which they live. They will favor only that literature which will poetize romantic situations, and they will reject with vehemence all literature which tends to corrupt their life. What

incomprehensible characters would Cherubin or Fortunio be for the Americans! What a mysterious language would that of Jacqueline and the countess be for them! In the American adaptation of "The Thief," when Fernand, in the first act, avows his love to Marie-Louise, instead of the tender reproaches of the French text the young woman addresses a long moral discourse to her friend, and to end with gives him a grand slap on the back, saying: "Be a man!"

It is all in that sentence: "Be a man!" And for the Americans, a young man in love who weeps and suffers, a despairing lover who kills himself, a man who cannot console himself for the loss of his love—these are not men, insipid and helpless; they deserve not to be counted except among the castaways. It is not thus that America represents the models which one should imitate.

Less cultivated than the French public, the Americans are still incapable of dramatic emotion that is purely intellectual, of dramatic emotion in the second degree, if I may so put it, which is concerned with the text or with the interpretation. They will be moved by the sorrows of Ophelia, they will not be moved by the beauty of the expression of the sorrows of Ophelia; they will be transported by the violence of

When one passes from imaginative subjects (such as "psychic influence") to questions of "reality," one finds still that liberty, that fashion of conforming to no rule, a certain manner, I know not what, of making a subject "gripping." In the past season a play named Bought and Paid For was performed. It was a picture of alcoholism in society. During the whole of the second act, which played between midnight and two in the morning, you saw a young wife in the embrace of a husband completely intoxicated. It was a brutal, cynical act, and yet chaste; revolting, yet fascinating. The whole play was admirably constructed, according to the dramatic method dear to the Americans.

They saw the play, eager for emotion, for passion, for surprise. The most unexpected subject, treated in a manner most difficult to foresee, is always what pleases them most. That difficulty in interesting themselves in a more abstract fashion makes them severe and blind to our dramatic aesthetic. Our developments, our long tirades, the minute fashion in which our personages explain themselves, our whole classic traditions, still so visible in the most modern of our dramatic comedies, disconcert and bore them. In short, it is more necessary to them to see than to hear, and it is always by acts that their characters reveal themselves.

Their actors, undisciplined, moving, spontaneous and surprising, are in perfect accord with the plays which they interpret. They respect exactly the same modesties, they share the moral demands of the public; their unsettled life familiarizes them with the most adventurous subjects, and as for religious preoccupations, why should they be free from those?

The person, who in the United States possesses a popularity equivalent to that of Mme. Sarah Bernhardt in Europe, is Miss Maude Adams. Miss Adams is not, like our admirable tragedienne, a great heroine. She is not the porte-parole of epic or poetic sentiments, she has not the most passionate voice, the most brilliant face; she is a little person of a sensible and discreet aspect, the ideal type of the rather timid and the rather unhappy young girl. Her favorite parts are those of children, Peter Pan and Little Lord Fauntleroy. She suggests innocence, tenderness, the need of devotion, gentle gaiety, extreme purity. This is the American heroine; this is the passion of the public, its idol. Try to make her ardent admirers explain her art. They will talk to you of her personality, of her moving voice,

of her youthful face. She is a friend near whom one would like to live. The public crowds to the theater to enjoy to the full for one evening "that charming personality."

One hears the Americans continually regret, in a modest and charming fashion, that they have no conservatory like ours; to their young actresses chosen for their youth and appearance they do not give the leisure to perfect themselves in small parts in order that they may arrive fully armed at a role of importance.

They are doubtless right. But what a note one often catches in these inexperienced actresses. What charm in their disorder, in their improvisation; what irresistible emotion. They are astonished and surprised at the conscience and will power which we bring to our art. It is our turn to admire the freshness and spontaneity of theirs. How much there is for us to see, to love, to understand in them; to partake of their adventurous life, of their haste, of their feverishness! If only they can communicate to us their optimism, their love of danger, their liberty and their childlike audacity which finds life of little importance, the feeling that they are pursuing their first adventures—to what perfection could we not proceed together!

We shall give them our method. We shall teach them our architectural sense of art, the happiness of doing things thoroughly. They will bring to us in exchange their vigor, their brutal childishness, and that joy in life with which they are always overflowing. I believe that we ought to cease pretending to teach our friends of the New World. Assured of material life, they are now learning to know their leisure, and we shall soon hear coming from the immense American territory voices that are fresher, stronger, perhaps, than our own.



THE CLIMAX OF "THE BRIDE" AT THE PRINCESS THEATER.

a player, and not by the method through which he transmits that violence. They seek the subjects concerning which art speaks, but not the subtleties and the problems of that art. That is why intrigue, the arrangement of the plot, the progress of the play, and especially the subject itself, are of capital importance for the American public. And how important for an actress's success are the exterior gifts: beauty, voice, effectiveness, youth, stature!

But as for the variety of subject in the pieces, are not the moral defenses that I have enumerated serious obstacles? Can there be nothing but the banal subject of two young people who love each other and marry? That would be very restrained and very monotonous. What will become of the theaters of the United States?

On the contrary, there is no country that has wider possibilities in the choice of subject, more infinite liberty. It seems that once the obsession of love is put aside all is easy, and life becomes for them more amusing, more unexpected than for us.

In exchange for their obedience they have obtained peace of soul. Delivered and rejuvenated, they interest themselves in an immense number of things. And to begin with, what reverence is not due the religion which dictates laws so beneficent! Faith, for these Anglo-Saxons, is not what it is to us: a preoccupation, a metaphysic; a burning search; of all dreams the highest, the most difficult to attain. For them, it is the reason for their repose, their order, for the duty which it imposes upon them, the response always ready, and infallible, to the questions which disconcert and trouble one's spirits. It is well to speak of this religion, so close, so good, so mingled with the affairs of life: it is healthy to see once more such affecting examples.

AMONG OURSELVES

JACK WILSTACH, the good-looking youngest member of the family of word artists, possesses as keen a sense of humor as his brilliant and popular father, Frank J. Wilstach, who in exchange for his spontaneous, laugh-producing observations and anecdotes can acquire donations of more valuable space for the benefit of his stars, Sothern and Marlowe, than any other press representative has been known to do. Jack is younger in years than he looks, though he likes to have people think him older. To offset this he is wiser than his large, innocent, wide-open eyes would cause one to believe.

Recently, while chatting with a group of American actors who had never attempted to disguise their nationality by the use of the broad a, he was hailed by a youth whose clothes proclaimed him thoroughly English—as English is known to Broadway.

"How are you, old chap?" called out the newcomer in the most affected tones. "Really, I cahn't stop a moment you know. I must hurry to the Lamps."

Nevertheless, he did stop, and within a few minutes brought to his aid a vocabulary of expression and sounds guaranteed to impress his hearers. He performed all the little tricks acquired from attendance at plays exploiting English comedy characters, which to some seem the equivalent of a trip to London.

When about to go he remarked, "Oh, I say, you fellows, would you take me for an Englishman?" Here was an opportunity for Wilstach.

"Why an Englishman?" he inquired as he nonchalantly remarked the latest drape in passing skirts.

"Why, everyone says I have a perfect English accent. Don't you think so?"

"My dear fellow," drawled Wilstach in his best imitation, "since you ask me, I would say that you have the accent of a Lamb."

Speaking of English accent, reminds me of the discussion that took place between acts at The Great Adventure in regard to Janet Beecher's cockney. One American from the West expressed himself as amazed that Miss Beecher could become so completely English. "You would imagine that she had never spoken anything else," he said. Another American, who hails from New England, and who speaks with a near-London accent, didn't approve. "Not at all like it," he commented. At the height of the argument along came a genuine Londoner, whose decision was requested.

"I should say that she uses the cockney accent very well, indeed, for an American," he said. "Only she isn't a real American. She is German."

Another point for discussion was whether Miss Beecher was too much of a lady as Janet. Again, which was the better, the London company or the Ames company. I chatted with a number of persons who had seen the play abroad, and plumped into an open conflict of opinions. Some did not like Lyn Harding at all. Others declared that he was doing the most artistic acting of his career. "Think of that man as Bill Sykes, then again as the man in Years of Discretion and look at him now," observed one ardent admirer of Mr. Harding. "If all artists are like that—fidgety and nervous and absent-minded," observed a practical-ideal woman, "I'm glad I didn't marry one. No genius for me. I'd rather have a writer any day." Whereupon, the listening scribes, who received her tactless shaft full in their inner consciousness, were thankful that a loud whirring bell warned them to fall into line.

One attractive new feature of the Booth Theater is the general lounge, where men and women may meet between acts. The first time I visited the new playhouse I inquired of a dainty maid in a dainty lace Springmaidish sort of cap the way to the rouge and powder. She motioned toward a broad flight of steps leading subterraneanward. I was about to follow her direction when I noted a number of men proceeding in the same way.

Surely there must be some mistake. Hitherto, at other theaters the ushers had always waved the men who wanted to smoke in one direction and the women who wanted to primp in another—the wheat from the chaff—as it were. The steps, however, opened into a beautiful general reception room from which one found the smaller parlors. It was a pleasant incident to discover several men comfortably waiting for their feminine companions and politely escorting them to their seats, instead of rushing en masse from a smoke-filled lobby and hunting vainly for their partners in the blackness of a dark scene.

The Booth will set a good example in the direction of economic sociability which doesn't demand even

so much as the purchase of a cup of tea in exchange for the convenience it offers.

Ever since Belasco offered his audiences autumn leaves in the place of the familiar theater orchestra, other managers have endeavored to ring the changes on his originality. "To be or not to be" raged the controversy over the musicians and the Musical Union, with the result that those who did not care for the autumn-leaf-effect resorted to all sorts of subterfuges in the way of entre'acte entertainment. There were rattly, mechanical pianos and organs, guaranteed to be "just as artistic as the live ones," as one dealer I know described them. "The public'll hardly know the difference," he added. "They like to talk anyhow." He was correct in the latter assurance, but even so, the public did know the difference and it didn't take it long to express its disapproval.

This, perhaps, was accountable for the novelty by Theodore Bendix and his string musicians now offered at the Harris Theater before and during the intermissions of The Love Leash. There are only four of them and each is an artist, but it remains to be seen whether the new feature is exactly what the public needs. When the first strains of the violins reached the audience before the rise of the curtain, everyone was delighted. It needed no expert to explain that it was good music finely interpreted. The audience showed its appreciation by hearty applause.

When, however, the lights were lowered at the close of the first act and a spotlight directed exclusively

of prominence to explain to Mr. A that Mr. B is the famous man of whom he had read, and vice versa? Such an experience was my lot between acts at a recent performance of The Marriage Market. I chanced to be chatting with Mr. Charles Gleed, general attorney for the A. T. & S. F. railroad and one of the owners of the Kansas City Journal, whose name is a power out West, when along came Dustin Farnum. The mere pronouncement of their names brought no light of understanding into their eyes.

The ensuing conversation naturally was on the subject of The Marriage Market. Mr. Farnum gave his opinion of the performance.

"Mr. Farnum knows what he is talking about," I explained significantly.

"Indeed?" politely remarked Mr. Gleed, to whom the name Farnum was evidently unfamiliar.

"Mr. Gleed is merely visiting New York for a few days. He is from the West, you know," I said to the actor.

"Really? What part of the West?" courteously inquired Dustin.

"I was born in Topeka," modestly replied Mr. Gleed.

Then I laughed.

In reply to a question as to the cause of my merriment I answered that it seemed so funny that two such well-known men should not know each other by name. Whereupon Farnum remarked that there was only one man in the world who could leave his home town and be recognized without effort on his part, no matter whether in the sands of Africa or the snows of Siberia.

"And who is that?" we asked simultaneously.

"John Bunny," replied Farnum with conviction. "I have seen him in the big American and European cities always with a crowd at his heels. Once in passing through a French village I noted great excitement and stopped my car to learn the cause. It was John Bunny. All the peasants had heard of him. Talk about your coronations, Durbars and inaugurations! They are not in it with the spontaneous homage paid to John Bunny." MADAME CHITIC.

The Paris *Tempo*, polling thirty-one leading literary men in France as to what three volumes they would be most likely to take with them on a holiday, got some strange results. Montaigne was the choice of nine, Racine and Flaubert were selected by six, Voltaire receiving five votes; Hugo and Musset four, and so on down—Moliere being the choice of but one. Excepting Andersen (presumably Hans Christian), the Bible and some of the old Greek and Roman classics, the choice fell exclusively on French writers. No English and no German classic figured as a desirable vacation companion. Of course, a Frenchman proudly explains that he has no need to go outside his own country; but the same explanation is as valid for an Englishman or a German as a Frenchman. Both the former are more cosmopolitan.

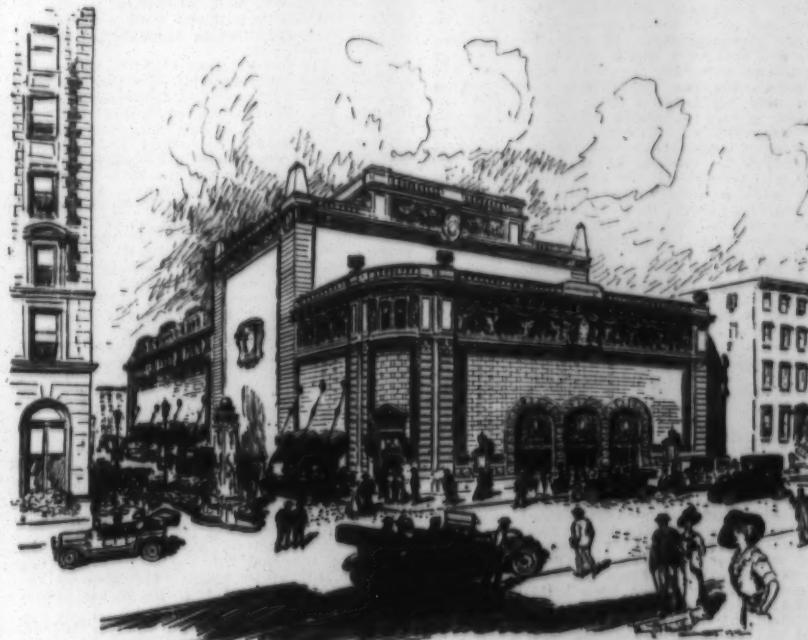
Charlotte Crawford, who is playing Mrs. Gibbs in What Happened to Mary? tells a favorite English club story that she brought over from her last visit to London.

A bobby crossing Regent Square one evening shortly after midnight heard violent splashing in the fountain. Approaching he descried a typical son of the Strand weighed down by his dinner and its accessories immersed in the fountain and trying to swim out with a high overhand stroke.

The officer, leaning over the fountain, flashed his lantern in the face of the swimmer in a circle. Blinking up at it with a fatuous, alcoholic smile, the swimmer cried: "Thank heaven, at last the lights of Dover."

Brieux is not expansive and not very gregarious. This disqualifies him, according to the theory fostered by the more ignorant among American newspaper editors, who believe that in order to amount to anything as a writer—whether for newspapers or the stage—a man must be exuberantly sociable with the temperament of a traveling salesman. We have quite a number of playwrights in America who are admirable salesmen—but barely three who are admirable playwrights.—LOUIS SHERWIN, in the November *Metropolitan*.

THE MIRROR corrects an omission by noting that the photograph from which the recent colored cover of Mr. Donald Robertson was made came from the studios of Moffet, Chicago, and the group picture for last week's cover and the portrait of Miss Florence Reed on this week's, from the White studio.



THE NEW BOOTH THEATER.

upon the musicians who proceeded to put us to sleep with the familiar Berceuse from Godard's Jocelyn the listeners in the darkness fell to wishing that they might see their own faces and listen to something lively.

Between each act the audience was enveloped in darkness, whether it wished it so or not, while the musicians absorbed all the light and appropriated all the chatter time. You simply had to listen, for a hush fell over the audience. There was no chance to think about or talk about The Love Leash. Maybe this was premeditated by the management. If so, the plan succeeded admirably. I did hear the couple behind me indulge in low conversation, or rather she did all the talking. She said, "What do you think? This is the third year Jenny's going to wear that coat."

"Really? You don't say?" He asked in tones of astonishment—real or feigned, I couldn't guess which.

The violins soothed one into a hypnotic state of "make your mind a blank now and listen to me." It was another low, romantic, beautiful air which would have sounded well while two sat on a vine-covered balcony with the sea below and the moon above.

"I'm going to have my skirt cut round," she confided, not possessing a poetic soul.

"Are you?" he replied.

More music, livelier, more inspiring.

"I just love baby caracul, don't you?" she asked joyously.

Just then Lee Kugel's head happened to get caught in the spotlight with the musicians and I became so absorbed in watching him try to take it out of the radiance that I never heard what he answered, but I feel sure he said that he does like baby caracul.

Isn't it a temptation when introducing two persons



THE FIRST NIGHTER

"Prunella" Opens Little Theater Season—John Mason in "Indian Summer"—First Night of Forty-fourth Street Music Hall—Other Events.



"PRUNELLA"

Or "Love in a Garden," a Fantasy in Three Acts, by Laurence Housman and Granville Barker; Music by Joseph Moorat. The Little Theater, Oct. 28, Winthrop Ames, Director.

Prunella	Marguerite Clark
Prim	Maria Hudsmith
Prude	Oscilla Hadcliffe
Privacy	Winifred Fraser
Caterina	Ada St. Clair
Mad Gardener	Mrs. Kate de Becker
Second Gardener	Lake Martin
Third Gardener	Edwin Oshman
Garden Boy	William Eville
Pierrot	Master Albert James Ernest Glendinning
Scaramel	Barlow Griffith Lasky
Hawk	Raymond Lockwood
Kenned	Paul Gordon
Galloway	Thomas V. Mills
Smith	Leonard Hollings
Gull	Betty Gardner
Jump	Nellie Foster
Away	Katherine Donagherry
Scaramella	George Odell
Love, a Slave	Lewis Palmer

A fantastic little play of mixed mirth and pathos, subtle, vague—even elusive, yet atmospheric and artistic; fairly acted, handsomely staged, but on the whole exotic and of light fabric, a conglomeration of dialogue, pantomime and music.

The three acts transpire within a garden surrounded by a high and impenetrable hedge comprising the whole wide world for Prunella, who is a young girl primly brought up by three maiden aunts in utter seclusion and ignorance of what is going on beyond the gate. We fancy for a time that the events which take place were borrowed from the pages of "Grimm's Household Tales," but toward the end of the second act the authors sound a less fantastic note and bring us to the verge of tears.

Prunella hears occasional sounds of worldly joy beyond the hedges and is growing curious. The mummers have come to town, and by and by the merry band invade the secluded garden in their dazzling motley, and while the three maiden aunts are slumbering Prunella is induced to join their revels. But the one person who interests her more than the others is the gay and thoughtless leader of the band, Pierrot. She kisses him, and that night flies with the heedless mummers to see the great world, the companion of Pierrot. An effect is cleverly achieved when the lovers appeal to the stone image of Eros of the fountain, and the figure comes to life and delivers a tribute to the power of love.

After three years Pierrot returns to the old garden. Part of the house is in ruins; only one of the aunts survives, and she turns the keys over to the new owner and sadly takes her departure, after hearing Pierrot tell how he lost Prunella, of whose fate he is now ignorant.

The gay, thoughtless Pierrot has returned to the scene of his first meeting with Prunella to do homage at the shrine of his love. He has changed. The memory of his lost love has awakened his conscience and endeared her to him more than ever. The once merry mummers come, too, but ragged, weary, hungry and dejected. Pierrot feeds and fates them. Soon all is merriment again, laughter and song. Then Prunella comes upon the scene, tired and hungry, too. The gay sycophants turn from her and pretend never to have seen her. They place a broom in her hand and tell her to sweep out the leaves. Alone in the night she turns to the stone image of the fountain, and Love promises to protect her. She falls asleep in the dry basin of the fountain. Here she is awakened at last by the distressed Pierrot wildly calling her name. Soon the lovers stand face to face and peace and happiness end the tragic interlude of their lives.

The work has little symbolic interest, and the literary quality is of uneven merit, some really poetic passages alternating with forced and colloquial verse. Whether Mr. Glendinning was to blame or the way in which the character is drawn, Pierrot is not the sympathetic figure that he should be. A rake when he comes to the garden, exercising his theoric spells and circus devices on the pure mind of Prunella, afterwards abandoning her in fickle wantonness, his repentance in the third act excites but slight pity. Mr. Glendinning acted the part mechanically and was declamatory with too much monotony of voice. He also gestures too much and keeps his arms outspread to the annoyance of the onlookers. A part excellently played is that of Scaramel, Pierrot's wily servant, by Mr. Barlow.

Miss Clark presented an ideal child's figure and acts the early scenes with delightful naivete. In the line of refined ingenues she has no rival on the American stage; she does not have to rely on her personality, for she is an intelligent, dainty actress, even if she is not quite able to express with equal sincerity in the later scenes the pathos of Prunella's life. An old querulous head gardener was remarkably well played by that veteran actor, Mr. Luke Martin; on the other hand, together with much forced vivacity, the mummers, from Hawk to Coquette, denoted a good many amateur traits, while the three maiden

aunts, Prim, Prude and Privacy, were well played by their respective interpreters. Mr. Ames has supplied an exceedingly picturesque set, that of the old garden. The whole gives the impression of one of the old pastoral plays that were popular in their day at Versailles.

"THE GIRL AND THE PENNANT"

A Comedy in Four Acts, by Rida Johnson Young and Christy Mathewson, Lyric Theater, Oct. 28. Selwyn and Company Producers.

Copley Reeves	William Courtney
Panck	Calvin Thomas
Welland	Malcolm Williams
John Brannigan	Tully Marshall
Sheets Marvin	William Roselle
Pitman	Wallace Owen
Chief Wayne	Louis Morell
Al. Warren	George V. Day
A Colored "Pan"	Ralph Morgan
Mona Fitzgerald	Jack Johnson Jr.
Alice Tilton	Florence Reed
Miss Squibb	Lola Fisher
	Marian Sallou

The authors of this play were well encouraged in their work by the idea that the number of baseball enthusiasts among theater patrons is sufficiently great to warrant an effort in catering exclusively to their entertainment. If you like baseball you will feel very much at home in the atmosphere provided by The Girl and the Pennant, for the characters, stage setting and plot all rest of the little world enclosed by the big board fence. But, if you are an outsider, it would be better taste and more considerate both to yourself and to others to remain an outsider, for the plot will reach over the footlights and greet you with a familiarity that bespeaks old friendship, tried and true, slightly disguised maybe, but not sufficiently so to be unrecognizable. Instead of a horse or its jockey being drugged, so that the big event may not be won by the deserving hero, in The Girl and the Pennant we have the star pitcher made drunk again through the wicked machinations of his enemy. Of course the star pitcher can't pitch and so all is lost—but cheer up, the audience knows full well that the pennant will be won by his kind brother, who is only a pinch hitter, until his one opportunity knocks at his bat.

Brother Copley Reeves is the custodian of the family inheritance. He has been instructed by his father's will not to turn over the younger son's share unless the latter refrains from his customary drunkenness for six months' time. Copley has two opportunities to distinguish himself. Not only does he win the pennant, but he saves his erring brother's money by going out one door while the brother is brought in at the other. Thus he can truthfully swear he has "never seen" Panach intonated during the six months' probation. Besides this he has the good fortune to win the hand of the young lady owner of the team, who inherited it from her father. In his love-making, too, he is a hero, for he unselfishly helps Punch in his suit, when to his surprise he learns that it is himself the lady-owner loves, not his brother.

The play moves on the alphabetical cogs of dramatic primitiveness—viz.: make your hero as white as he ought to be and your villain as black as he is. There are two villains in The Girl and the Pennant, for the manager of the team is quite willing to sell out to the other villain, the owner of the rival team, for the simple reason that he dislikes the idea of having a lady-owner for the Eagles.

The play has been well staged and is presented by an excellent cast, in which William Courtney, Malcolm Williams, Tully Marshall, Calvin Thomas, Florence Reed, and Lola Fisher distinguish themselves.

"MADAME BUTTERFLY"

Opera by Puccini. Century Opera House, Oct. 21.

Madame Butterfly, Cho-Cho San	Ivy Scott
Suzuki	Kathleen Howard
Kate Pinkerton	Florence Osgood
F. Pinkerton	Walter Wheatley
Sharpless	Thomas Chalmers
Goro	Francesco Daddi
Prince Yamadori	Jerome Uhl
The Boose	Alfred Kaufman
Yakuniye	Benjamin Rubin
The Imperial Commissioner	Hugh Schuster
The Official Registrar	Frank Mansfield
Conductor	Carlo Nicols

The Century Opera Company continues in its commendable efforts to give the public grand opera in English on an artistic as well as pretentious scale. Madame Butterfly attracted large audiences throughout the past week. The production was admirable in every way. Ivy Scott sang Cho-Cho San in a voice whose purity was at times thrilling. Her acting, too, was characteristic, though her personality is not quite ideal for the part. Walter Wheatley sang Pinkerton with a good deal of artistic energy and in an excellent voice. Mr. Chalmers gave a legato and characteristic impersonation of Sharpless and sang the part admirably.

This week the bill is La Tosca.

"INDIAN SUMMER"

A Drama in Four Acts by Augustus Thomas; Criterion Theater, Oct. 26; Management Charles Frohman.

Frank Whitney	John Mason
Jim Irving	Harry Leighton
Leonia	Mary Morris
Doctor Allison	Walter Hale
Randal	Wright Kramer
Mrs. Mary Harvey	Maud Hosford
Forrest Grahame	Warner P. Richmond
Katherine	Martha Hedman
Jane Boutell	Amelia Gardner
Chaseur	Creighton Hale
Detective	Donald Clayton
	Carroll Barry

Mr. Thomas's latest play contains a great deal of good writing about an inconsequential theme.

The unmistakable interest which the play inspires is more than half of it due to the good, strong, human sentiments, half whimsical, half philosophical, always penetrating, which drop from the lips of his protagonist. The types in this play do not vary in terms of strong contrast from the types we met in As a Man Thinks, The Witching Hour, and other of the later plays from the author's pen. They are agreeable, human, commonsense individuals with prominent traits of either goodness or evil and with a charming gift for saying things in a somewhat different way from others.

If one has a consistent right to say so of a playwright dealing with the uncolorful conditions of our humdrum modern existence, Mr. Thomas has a delightful style—a delightful style of beguiling one's attention and stamping an interest on events which are intrinsically not dramatic and cleverly serve to conceal his lack of inventiveness. While it is literally true that there is not a dull moment in Indian Summer, it is literally true that the author does not once startle us out of the complacent state of reserved expectancy with which we watch the proceedings, the actions, and the comingings and goings of his characters.

In the last play of Henri Bernstein in which Mr. Mason appeared, a young girl makes a categorical declaration of love to a man old enough to be her father. As in that instance, so here it is Miss Martha Hedman who makes a similar declaration to Mr. Mason. It is a highly charming effect, certainly in the form in which Miss Hedman assumes this reversal of form, nor did it fail of winning hearty applause.

The story is of an American painter, Frank Whitney, who has voluntarily assumed the odium of a liaison to shield an old friend named Harvey. There is an illegitimate son who grows up to young manhood, and in resenting an insult redacting on his birth and on his mother, kills the man who insulted him, and escaping from prison attempts to wreak vengeance on the painter in the belief that he is his father and responsible for his dishonor.

The true facts are known to Mrs. Harvey, now a widow with an only daughter, Katherine. Katherine, who is ignorant of the truth, forms a serious attachment for the painter and makes a frank confession of her love to him, after breaking her engagement to a young lawyer. Through the latter by accident she learns that the man she adores is held responsible for the paternity of the illegitimate son, and the latter is shot by the police in a boisterous scene which disturbs the placid current of the story as he invades the painter's studio in the attempt to call him to account. Out of this muddle the plot emerges into a calm fourth act in which everything is cleared up and Katherine's innocent persistency is suitably rewarded.

The play has the benefit of an excellent cast. Mr. Mason gives a charming performance in the part of the painter, and Miss Hedman is delightful as Katherine. Mrs. Harvey and Jane Boutell, the latter the mother of the unfortunate step-brother of Katherine, are well played by Maud Hosford and Amelia Gardner; and Walter Hale, Wright Kramer, and Harry Leighton are excellent in subsidiary roles, while the boy sustained an admirable interpretation at the hands of Creighton Hale.

44th STREET MUSIC HALL

An Innovation presented by Lew Fields. Produced under the stage direction of William G. Stewart, of the New York Hippodrome, and Emil Agost, of the London Alhambra and Empire. Forty-fourth Street Music Hall; Oct. 27, matinee.

"A Glimpse of the Great White Way."	The east:
Archie Piccadilly	Robert Ward
Bertie Strand	Lawrence Ward
Miss Manhattan	Frances Demarest
L'Abri Church-Mountain	Milbury Ryer
Apache Dancers	Dellario and Louis
Gus	Emile Ross
Jacques Serviete	Harry Ross
Rastus Uptown	Emil Agost
Omella Harlem	Alexander and Scott
Con	Schwartz Brothers
Forest Casino	Forest Huff
Fritz Leric	Fritzl Von Busing
Hammerstein Harmony	Arthur Albro
The Spider	Mado Minty

Sam Bernard in The Modiste Shop, a one-act comedy with music. The cast:

Lee van Laerheim	Sam Bernard
Mavis	Louise Meyers
Alphonse Clemente	George Schiller
Georgie Clemente	Edith Love
Ernest Panture	Teddy Webb
Nancy Panture	Frances Demarest
Francois	Henry Holt
Madame Susette	Amy Leicester
Finette	Vivian Lawrence
Helene	Rose Huber
Augusta	Lillian Howell
Marquis de Calvados	Ethel Russell
Grand Duchess Alexia of Russia	Leona Robinson

Carmen, ballet in five scenes. The cast:

Carmen	Madame Tortajada
Don Jose	Arthur Albro
Camillo	Emil Agost
Sunja	Milbury Ryer
Lilia Pastia	Marco Maxine
Alberto	Bert Davies
Agostin	Nicole Gantos
Masetti	Anna Halmera
Rosetta	Pearl Franklin

The production at the Forty-fourth Street Music Hall, presented under the general description of "an innovation," needs, most of all, the blue pencil. As seen at the matinee premiere, over four hours are occupied in striving for the European atmosphere. Twice, the music hall really succeeds, but at other times it does not get much beyond conventional vaudeville and musical comedy.

The programme started with the juggling offering of the Agourds, who are greater in number of performers than in accuracy. Forest Huff and Fritzl Von Busing introduced a vocal specialty, the best of which was Mr. Huff's well sung "Pagliacci" number. Then the first real hit was scored by The Broken Mirror, in which one entertainer moves about in front of an empty frame, while another duplicates every motion from behind, the resultant effect giving the appearance of a mirror's actual reflection. The pantomime is gone faultlessly and with much humor. The Broken Mirror is a striking novelty. Alexander and Scott, burnt cork artists, who feature an impersonation of a dusky belle, preceded Mado Minty in her offering, The Spider.

Mado Minty scored the other big hit of the performance. A huge web stretches across the stage, while in its heart, sinister and watching, is the spider (Mado Minty). As moths flutter by, the spider moves about with supple agility and grace, striving to fascinate them into the web's deadly meshes. The Spider is a distinct novelty—it holds, as does The Broken Mirror, the Continental music hall flavor—and it is done with daintiness and bizarre prettiness as well. The Ward Brothers presented their popular vaudeville English chapple turn, which registered solidly. These acts are strung together in a rather aimless—and witless—way, the Wards and Miss Demarest, acting as guides from scene to scene. Sam Bernard's contribution, The Modiste Shop, proved to be a tabloid of the Blossom-Robin's All for the Ladies. Mr. Bernard holds the stage every moment and, although there is too much of him, he has some funny moments.

After the intermission, Tortajada, the Spanish entertainer, gave several songs. The audience did not appear to take to her aggressive personality. Billy McDermott came in his monologue and travesty of Sousa. His position was a bad one, and only a very few laughs registered. Wilbur Mack and Nella Walker—the originators of the "flirtation" chatter turn—followed Mr. McDermott. In spite of their late appearance, they were accorded a decidedly warm welcome and caught one of the hits of the performance.

Following an announcement that Mado Minty was ill and that Tortajada had volunteered to fill her place as the cigarette girl of Seville, the ballet, Carmen, was given. It is simply a pantomime in five scenes of the Bizet opera, sans real dancing as well as singing. Imagine a motion picture of the opera and you have the impression caught by the theatergoers who waited for the final offering of the long performance. The "ballet"—it is really a pantomime—should be speedily eliminated.

The whole programme needs rearrangement, with The Modiste Shop as a possible finale. The musical director did not appear to be in touch with the artists at the premiere, and the spotlight man gave the impression that he had never attended a rehearsal. The back-stage din during acts in "one" should be stopped.

If the Forty-fourth Street Music Hall is to be a success, it will be with truly continental novelties as The Spider and The Broken Mirror, with a mingling of good vaudeville such as are offered by the Ward Brothers and Wilbur and Mack.

AT OTHER PLAYHOUSES

GRAND OPERA HOUSE—The offering at the Grand Opera House this week is May Irwin in Widow by Proxy. This comedy is particularly suited to the irresistible comedienne and is by many considered the best vehicle Miss Irwin has had for many seasons. Widow by Proxy was last seen at the Geo. M. Cohan Theater where it ran

for many months to large patronage. The company in the play on Broadway is employed without a change.

West End.—*Her Own Money*, by Mark Swan, is here this week direct from the Lyric Theater. Julia Dean plays the leading role and her support is practically the same as it was when the piece played downtown. Matinee to-day and Saturday.

BRONX OPERA HOUSE.—Edmund Breese in *The Master Mind*, supported by the Harris Theater company, which included Francis Laramore, Arthur S. Hull, Dorothy Rosamore, William Riley Hatch, Frank Allworth, Celine Kirk, Walter Allen, Archie Curtis, Sidney Cushing, and John P. Dougherty, is this week's attraction.

KEITH GETS PALACE

The B. F. Keith and United Booking interests have taken possession of the Palace Theater, built by Martin Beck and conducted as a high-grade vaudeville house. The change went into effect on Monday.

DRAMA PLAYERS OPEN Begin a Tour Which Will Take Them Into Chicago

POUGHKEEPSIE, Oct. 28 (Special).—Donald Robertson and the Drama Players, whom he has organized for another season of standard plays, appeared here last night at the Collingwood Opera House. It was their first appearance this year, the beginning of a limited tour, after which they will go to Chicago for an engagement. The play given here was *The Learned Ladies*, Molière's comedy, which proved the most popular play in their repertoire both in New York and Chicago.

Mr. Robertson played Chrysante once more. Others in the company were: Maurice Sylbert, Douglas Ross, Fredric Karr, Albert J. Cassin, Stanley Riaman, Albert Barrett, Lance Burritt, Margaret Vryling, Viola Knott, Anna Titus, Olive Garnett, and Louise Wolf.

Mr. Robertson and the Drama Players are back this year by Mrs. Harold F. McCormick, of Chicago.

PROFESSIONAL MATINEE German Players Will Present "Kasernenluft" for American Colleagues Friday Next

Acting on the suggestion of THE DRAMATIC MIRROR, Director Christians and his associates decided on Friday, after a conference with a *Mirror* representative, to give a professional matinee of the stirring drama, *Kasernenluft*, now current at the Irving Place Theater, next Friday afternoon, beginning at 2:15. The play was presented in the West last season under Liebler management in English, under the title of *In the Barracks*. The German company contains a number of admirable artists, who are especially effective in German military plays such as the present, and who properly convey the spirit and atmosphere of the action.

TO TEST CIVIL RIGHTS LAW Negro Refused Admission by "Movie" Manager Under Plea of "Full House"

Former Assemblyman Fred G. Strelke, of New Jersey, proposes to ascertain whether the Civil Rights law, passed by the State Legislature in 1885, may be evaded by a subterfuge.

An attorney for a Newark negro, who with his wife and family were excluded from a moving picture house on the ground that the theater was "full" when they alighted, money was accepted from white persons and they were passing into the show, he took steps, Oct. 26, to appeal a judgment given by Judge Mahon in the First District Court of Newark in Sims's suit to recover \$500 from Isaac Boyland, owner of a picture theater.

The court ruled against Sims on the admission that Boyland gave the "full house" reason for exclusion regardless of what might have been the actual number of persons present.

"THE MADCAP DUCHESS" NOV. 11

The Globe Theater in New York will house the H. H. Frase production of Victor Herbert's new operetta, *The Madcap Duchess*. Ann Swinburne will have the titular role. Others in the cast will be Glenn Hall, Josephine Whittell, Francis K. Lieb, Peggy Wood, Gilbert Clayton, Russell Powell, Edmund Mulcahy, David Andrade, Henry Vincent, Herbert Ayling, Herman Holland, and Percy Helton.

RECEPTION TO DR. LUDWIG FULDA

Dr. Ludwig Fulda, one of the leading German playwrights, author of *The Lost Paradise*, *The Sisters* (played by Margaret Anglin), *Our Wives*, presented by Henry Kolker a year ago, *Robinson's Island*, and other well-known plays, will be tendered a reception by the German Social Scientific Society at the Hotel Majestic at 8:30 tomorrow evening. Dr. Fulda will speak on "Berlin and German Intellectual Life."

WILLIAM GILLETTE TO RETURN

A drama of American politics, written to order for Charles Frohman by an American author has tempted William Gillette to reappear upon the stage, from which he has been absent for almost two years. It is said he will probably be seen in New York this Fall, or certainly in the early Spring.

The PUBLICITY MEN



WHITE, N. Y.
CATHERINE LEE.

The press work for the Robert B. Mantell company is in the hands of Clarence J. Bullock.

Victor Leighton is doing publicity work outside of Al. Woods's offices for a baby girl that came to his house recently.

Pete Cavanagh, who was ahead of an attraction called *The Dream Maiden*, has returned to this city. It is said that he lost all trace of his own show.

David H. Wallace, recently of THE DRAMATIC MIRROR, is two weeks in advance of Donald Robertson's Drama Players. He goes to Chicago and probably then West to the Coast. The one-week man is Harry Wigley.

Matter announcing the coming of *The Pleasure Seekers* to the Winter Garden, says that there will be "an orchestra of twenty-eight and thirty stage hands will handle it."

"Yours Merrily" John Rogers is over with the Tanguay show. His place with *A Romance of Billy-Goat Hill* has been taken by H. H. Hancock.

Eddie Dunn left New York last Wednesday to be in advance of George Cohan up in the New England section, where the American flag was waved for nearly the first time.

Edward F. Gillice, who used to handle publicity for the New York Academy of Music, is now back with Willard Holcomb doing work for the Kinemacolor. Eddie had a lot of space in the New York American the other Sunday, some more in Town Topics, and then some in the November Strand.

Wells Hawkes, long prominently connected with the theater in various capacities, mainly as press representative and more recently with the Ringling Brothers' Circus, has returned to his old home in Baltimore, where he is identified with the Malle Company, Inc., as managing director.

On account of the "hero spirit" in At Bay, the Shuberts announce that they will admit free to the performance on Monday night, Nov. 8, any man or woman who comes to the theater wearing a genuine medal of heroism. Medals of the Fire Department or the Police Department or the Carnegie variety are not barred.

Eddie Pidgeon is still on the job at the Jardin de Danse atop the New York Theater roof, to wit the following: "William Morris will give complimentary tickets to any woman over sixty and any man over seventy-five who wishes to see Colonel Marc Diamond and Madame Arina De Le Ware, the octogenarian turkey-trotters, do the modern ball-room dances."

The smoke curled placidly upward from Leander Richardson's cigar the other day when he read a dispatch from Chicago saying that *Kiss Me Quick*, presented there with music, was being received very, very well. He is even reconciled to the local closing of When Dreams Come True, for there were 1,740 people in the house at the final performance, and he is sure that the piece could have held out for some time to come and played to better business. "The West," says Mr. Richardson, with the confidence of a Daniel Webster, "is a large place and full of golden opportunity."

Fred A. Harding, ahead of Little Women, was in Findlay, Ohio, and strolled into the doorway of the Majestic Theater one afternoon. Merle's Cockatoos in a cage aroused no little interest among the crowd that swarmed into the lobby of the theater to see the birds. An old lady stood on the sidewalk and debated with herself and a companion, something like this:

"Of course I never go into a theater, but

I don't think it would be wicked if I stepped into see them birds."

We wonder what is going to become of the attractive paper for *The Moon Maiden*, the musical comedy that opened recently in Rochester and started out to tour central New York and Pennsylvania. A catch line on the printing recorded the production as the great New York, Boston and Chicago musical success. Of course it never saw those cities when they began using that printing, certainly not in its "Moon Maiden" form. This kind of advertising makes it more questionable than ever whether the line "New York success" means anything at all on the road, unless the news has been so widely heralded that it has filtered into every town.

Mr. Winthrop Ames's interesting general press representative doesn't know how or where *The Mirror* obtained her picture herewith. Frank Mitchell handled the press work very well, but apparently the Ames play contest proved too much of a nervous strain and he departed suddenly for Kansas City.

His successor in the Ames office is Catherine Lee, and it's well to note that the newspaper men who have been glad to drop in will continue to call. She is a charming young lady. Also she knows considerable about the newspaper and magazine game. When she graduated from Columbia University she began free lance writing and was remarkably successful. Two years ago she accepted an offer to become press agent for Fritz Scheff in *Nighthawks*. The comedy proved a failure that season, but Miss Lee was a distinct success. This past season, except for the time she has spent in Paris, she has been press representative for Elizabeth Marbury and manager of the color conferences and other amusement enterprises.

theatrical business, Henry W. Savage introduced one which was neither overhyped nor unappreciated by those hard-working critics whose function it is to chronicle the news of the stage world. Mr. Savage arrived home last Wednesday after a nine weeks visit to Europe. That he simply idled away nine weeks on the Continent is unbelievable. As a matter of fact, so actively was he engaged in the pursuit of novelty that would bear transplantation to America that he visited seven metropolises in six countries within a period of eight days—but the statement that issued from his press department aent the producer's journey was, in effect, "Mr. Savage is home again." The auricular membranes of an anxious public, tingling with the desire to record the items of the proclamation of triumphs about-to-be-achieved by every returning manager (maybe), for the nonce were allowed to go uncensored; for which, especially, a number of busy dramatic editors who are the medium by which such proclamations reach the waiting public, was thankful.

To excuse himself for thus defying tradition and outraging convention, Mr. Savage says simply that it is possible that a number of the plans he has formulated for the season may never reach the stage of fruition; prospects, circumstances, and a thousand and one other things with which the theatrical producer is called upon to contend may make a change of programme necessary, and so he will content himself with telling what he is going to do when he is sure he is going to do it. From the lookout station this system appears to be tagged with wisdom, promising as it does a more serious consideration from everybody concerned, and the news publications in particular, for whatever the manager who adopts it may have to say concerning his producing intentions in the future.

THE USES.

THREE MORE FROHMAN REHEARSALS

The dates for the rehearsals of three forthcoming Frohman productions have just been announced. Dec. 8 has been named as the date for the first rehearsal of *Maud Adams in J. M. Barrie's play, The Adored One*. The rehearsals will continue through her appearance in *Peter Pan* at the Empire, beginning Dec. 22. Jan. 10 is the probable date for the opening of *The Adored One*. Miss Adams's season will also include productions of *Quality Street*, *The Little Minister*, and the new *Ladies' Shakespeare*, this last being preceded by her appearance in the long-heralded American performance of *Rosalind*.

On Monday, Nov. 24, will begin the rehearsals of *The Laughing Husband*, a musical piece now running at the Lyric Theater in London, and to be produced for a run in Philadelphia early in December.

The final Frohman musical production this season will be *The Girl on the Film*, the rehearsals of which are scheduled to begin Dec. 22. For this piece a number of well-known English musical comedy people will be brought to this country.

MINSTRELS ON SICK LIST

The family of Al G. Field arrived from Europe on the *Kaiser Wilhelm der Grosse* Oct. 14. Mr. Field had planned to meet them in New York city, but was detained with his company, owing to the illness of many of its members. A mild form of grippe, that affected many of the men at the beginning of their European tour, developed into an aggravated form and as many as twenty members fell ill at one time. The infection spread to nearly every member of the company. The singers were the greatest sufferers. Nearly all the company have now fully recovered. Jack Richards, Paul La Longe, William Argall, and Mr. Field are still incapacitated. The excellence of their entertainment was greatly impaired, but the business was up to the capacity mark.

MUSICAL EVENTS

Geraldine Farrar gave a notable and artistic performance at Carnegie Hall Saturday afternoon, and was received with great enthusiasm. Her selections included songs by Mozart, Beethoven, Gluck, Handel, Schubert, Franz, Tschalkowsky, Massenet, Massenet, Rubenstein.

Harold Bauer's piano recital Saturday afternoon at Aeolian Hall proved an affair of much interest. He gave a remarkable programme of Bach and Beethoven.

"INNOCENT SINNER" OPENS

On Nov. 8 at the Nixon Theater, Pittsburgh, Pa., F. C. Whitney will give the opening performance of the new musical comedy, *The Innocent Sinner*. The music, book and lyrics are by William Parker Chase, of San Francisco. The cast of fifty will include Alice Heyman, Lelia Hughes, James Sullivan, Mortimer Weldon, Diane de Autrey, Anna Boyd, Charles Angelo, Bertram Marburgh, Elizabeth McAfee, Thomas J. Tempest, Wilfred Young, Royal Cutler, Harry Lillford, and F. Van Buren. A short road tour will be followed by a New York opening at an early date.

MUST ATTEND EARLY

Early attendance is indispensable at the presentation of *Michael and His Lost Angel*, by Madame Labadie, at the Sorosisium, Thursday night of this week, as the opening scene which contains the raison d'être of the motive, and if not heard, greatly is caused in understanding the nature of Michael Faversham's offense and his expiation.

Apropos innovations in the conduct of the

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A D V E R T I S E M E N T S

Rates on Theatrical, Vaudeville, Motion Picture and Classified Advertisements will be furnished on request.



"THE MIRROR'S" GROWTH

THE MIRROR is not given to boasting of itself; but at the risk of being accused of falling into a strain of self-laudation, it points with pride to the steady increase of its circulation and the rapid growth of its advertising patronage. For the past four weeks it has become necessary to add four pages to its regular edition, and in the issue of Oct. 15 more space was devoted to paid advertising than in any regular weekly issue for the past fifteen years. No special effort was made in that direction. It was a legitimate and spontaneous showing of appreciation on the part of advertisers for THE MIRROR as a wide-reaching medium dealing with the news of the theater and the moving picture industry. THE MIRROR, as recently testified to by Mr. JAMES WALLACE in *Printers' Ink*, makes no "trade offers" to get advertisers to patronize it. All business represented in its columns comes to it with a clear understanding of this.

THE TRUTH OF IT

THE sudden collapse of a comic opera at one of the uptown theaters after less than a week, and the news, incidentally revealed, of the bad business done by sundry other similar works, is not astonishing. It merely emphasizes the fact that New York playgoers have been bored to the last degree of endurance by musical pieces which have no mortal reason for being in existence.

The art of libretto-writing presumes something more than the stringing together of a lot of preposterous situations. Even at that, we should pick no quarrel with the author if his situations had the virtue of novelty. The painful truth is that the complication is without interest, that nothing ever happens.

The public is asked to see the same old sticks dressed in uniform, the same row of imbecile maidens smiling their stereotyped smiles and stepping their stereotyped steps, the same old bag of tricks. It's all cut and dried. The hero is the same old hero, the star the same old monopolist of all bright things in the opera.

The particular work referred to is only a type of the class under discussion. It is neither better nor worse than dozens of others—if anything, it is better.

Our light opera producers select this colorless material under a complete misapprehension of what the public wants.

The public wants comic opera; it has always wanted it. It wants it now as much as ever. But it insists on some degree of originality in a book and the music. It is simply tired of the same old pattern. But when managers are offered a book and a score out of the beaten track, they either demur because it is different, or they flatly refuse to examine it at all. And that is the truth of the matter.

ARTISTIC TEMPERAMENT

THE triple alliance of Lady CONSTANCE STEWART-RICHARDSON, GERTRUDE HOFFMANN and Mlle. POLAIRE as a joint constellation to dazzle the vision of vaudeville audiences is about to disrupt, we hear with some sense of pain and regret. But this might have been foreseen. Each of these ladies has her own little eccentricities. The list extends to a conflict of hours when supper shall be served, the time ranging from 6 p.m. to 6 a.m. Whether Lady CONNIE and Miss HOFFMAN were jealous of La POLAIRE for wearing a ring in her nose in memory of her pet pig, or whether it was that Lady CONNIE insisted on having all the windows lowered in the car while she took her physical exercises we know not. Perhaps Lady CONNIE and Lady GERTRUDE envied POLAIRE for her ugliness. One never can tell. It seems to have been a Kilkenny cat-fight from start to finish, and things must have got severely on Lady CONNIE's nerves, for on Thursday she collapsed at an afternoon performance in Boston. With all due sympathy to the artist, we cannot but extend a little of it to MAURICE GEST, who tried to manage this temperamental trio, and, also, we are keeping some sympathy in reserve for the heroic press agent, whoever he may be.

MR. BENSON, of the Benson Players, in another column denies the statements attributed to him that New York is not mentally grown up sufficiently to appreciate his Shakespearean productions. In justice to him THE MIRROR takes pleasure in printing his letter.

On account of Election Day holiday, Tuesday Nov. 4th, the issue of The Dramatic Mirror dated Nov. 6th, will be published on Nov 7th, one day later than usual.

We are told that the Shubert Theater is practically sold out every evening for the farewell performances of FORBES ROBERTSON. There are those who, remembering his former less fortunate engagements, will say that his present success is due to the interest inspired by a titled actor, just as was said last year that his success in *The Passing of the Third Floor Back* was due largely to the play. Mr. ROBERTSON's popularity cannot be due to both causes. The largest houses are the rule when he appears in Hamlet. That is the outstanding feature of his engagement. The truth is that the public will go to see Shakespearean plays if assured of seeing them presented by really distinguished actors.

SPARKS

(From the New York Evening Sun.)

In the light of Mr. F. B. Benson's solemn excommunication of New York as a town unworthy of Shakespeare, of himself and of his players, a town given over wholly to cabaret shows, musical comedies and all manner of frivolity, it is curious to consider Mr. Henry Arthur Jones's recent estimate of London and indeed of England generally as a Shakespearean stronghold. In a long letter to the Times of London the eminent playwright deplores the indifference not of the vulgar only but of Shakespearean scholars and men of letters generally to the theater, about which, as he observes, they "have the queerest notions." By way of showing exactly how the matter stands with regard to Shakespeare he offers the following "plain statement of facts," allowing the reader to draw his own conclusions with regard to the comparative taste and judgment of English and German audiences:

LONDON.

Not a single Shakespearean performance promised for the whole season.

GREAT BRITAIN.
(Provinces.)

Perhaps two performances a week in some of the large cities. A few others in quite small out-of-the-way towns.

His own conclusion is that "Shakespeare on the stage in Germany is regarded in a wholly different way from the way he is regarded in England," and the condition of the Shakespearean drama in England is to his thinking nothing less than "a national disgrace."

Did it ever occur to Mr. Benson to think of the state of affairs in his own country when he dismissed New York so scornfully as a city which had failed to make itself "a theatrical center for things worth while"? In conclusion there is a certain consolation in the regretful admission of the Saturday Review that Mr. Benson has an unhappy trick of adapting his Shakespeare to the taste of the times, so much so that "we are afraid," it observes, "that Mr. Benson will hardly give to America much idea of what is going on in England to-day in the production of Shakespeare." So, perhaps, after all, we shall survive his righteous indignation.

COMMENDS "THE MIRROR"

Editor DRAMATIC MIRROR:

Sir.—Your article, in a recent issue, on theatrical conditions in Canada was not only interesting but timely. If a few more theatrical papers would use the judgment shown by your own good selves in publishing articles of this nature, their circulation statements might show surprising increases in totals.

Most truly, E. B. ENST.

EDDY ADVERTISING SERVICE, Ottawa, Oct. 28.

Bishop Osborne, of the Springfield, Ill., diocese, preached the annual sermon for the Actors' Church Alliance, of which Ben Greet is the president. The services were held Sunday evening at the Little Church Around the Corner.

EDITOR'S LETTER BOX

J. JENNINGS.—Address Mr. George M. Cohan, Cohan's Theater, New York.

Leo H.—Address manager of Chestnut Street Theater, Philadelphia.

CONSTANT READER.—Read THE DRAMATIC MIRROR for information you desire.

WILSON WALLACE.—For information you ask address Dixie Hines, 1402 Broadway, New York.

E. D.—Cannot answer your inquiry regarding Miss Matthison just yet. Perhaps it will shortly be announced in these columns.

A. CONSTANT READER.—Theodore Friebus is engaged to play the leading male part in A Modern Girl, which the Shuberts will shortly produce.

A. M. R.—No. 2, Sidney Booth is now rehearsing with Madame Kalich in her new play, Rachel. His brother, Junius Booth, committed suicide in England the latter part of last December.

N. M. D.—1. May Vokes appeared in The Flirting Princess, played the Dutch Girl in My Friend from India and the Slave in A Knight for a Day. 2. There is an actress by the name of Jane Cromby.

JOHN C. KING.—The Boys of Company B was first produced at the Lyceum April 8, 1907, in New York. The Pit was first produced in New York at the Lyric Feb. 10, 1904.

OLD TIMER.—1. Letter addressed to anyone and all the managers you mention at New York city will reach its destination. 2. Look up advance dates within these pages for information regarding plays on tour. 3. Only the cowboy actor can answer this question.

X. Y. Z.—Theater is Anglo-Saxon; theatre is French. The leading American dictionaries, the Standard, Webster, and Century, prefer theater to theatre. The French, who merely aspirate the last syllable, properly spell it theatre; but the authority of the original Greek, the best English, German and all the Teutonic tongues sustains our spelling.

MR. BENSON DENIES STATEMENT

Editor DRAMATIC MIRROR:
Sir.—I do not understand why at the moment I am undergoing a somewhat unenviable notoriety in stage journalism, as I have never given utterance to the expressions attributed to me concerning either the New York theaters or the New York public. In fact, I cannot remember having referred to them recently in any public lecture or press interview. I have not had the pleasure of being much in New York, but I have passed three or four very pleasant evenings in its theaters. Listening to the work of my fellow craftsmen, and I should be loath to be put in a false position in their eyes.

I have often said and still hold that it is hard to find a larger modern city to be a suitable nursery or cradle for art, because of the utilitism and inhumanity of modern cities as we know them to-day, not, as I believe, as we shall know them to-morrow.

Yours truly,

F. B. BENSON.

Chicago, Oct. 20, 1913.

CHARGES PIRACY

Editor DRAMATIC MIRROR:
Sir.—December, 1912, I sent a one-set play to an old agency to place for me. This agency produces this little farce of mine—they use my plot—the exact substance of my idea—but changed the scene and the detail. The plot of the little piece has been described by the critics as unique, original, clever. It is an unusual plot, no coincidence is out of the question. I am entirely amazed in this matter. I copy-righted this little piece in December, 1912. Have I not some right in this matter? Some redaction? The little piece was given a prominent part in the (I think) Keith Circuit.

I have been a reader of your paper for over ten years. I'd like you to print this, if you please, and answer me. Read plot of the playlet in your paper, then saw it myself in Baltimore last week. Write them—no reply.

Yours very truly,

H. V. WAKEFIELD.

WASHINGTON, D. C. Oct. 20.

Your redress lies in an immediate action before a United States Commissioner, if you can establish the facts you state in your letter, and you can not only recover damages, but proceed with a criminal prosecution against the producer of your sketch and the agency, provided the latter was guilty of connivance.—ED.

TEACHER OF SINGING

Oscar Leon, the well-known teacher of singing, is singing during the coming season several courses of instruction which should be of special interest to professional singers. Among the subjects to be treated are the analysis of themes from the simple songs, operas, and oratorios; tonal and dramatic phrasing; expression; interpretation, and diction; phonetics. Particular attention will be paid to breath control, the development of tones (voice building), and also to correcting the various defects and habits acquired by the improper employment of the voice organs.

Years of training under such masters as Lamparti, de Reszke, and L. Lehmann have given Mr. Leon an equipment for teaching the art of singing possessed by few. His achievements in the field of composition also are notable. One beautiful song is dedicated to Madame Emmy Destinn as a result of her expressed admiration for it.

Mr. Leon's studio in Aeolian Hall is a delight to the artistic eye. He is always glad to meet any young singer needing the advice or guidance of a safe authority.

Prominent Critics

Mr. Charles W. Collins, dramatic critic of the Chicago *Inter Ocean*, is the particular pet of THE MIRROR's clipping clerk. Seldom a day passes that the editor fails to find a clipping from Mr. Collins's chatty dramatic column on his desk. With George Ade, James Whitcomb Riley and Frank J. Wilstach, he claims Indiana as his native State. He was born at Madison, November 19, 1880, but from childhood lived in Chicago. He was educated in the Chicago public schools and the University of Chicago, graduating from the latter institution in June, 1908, with the degree of Bachelor of Philosophy. Mr. Collins



J. Hilsworth Gross, Chicago.

CHARLES W. COLLINS,
Dramatic Critic Chicago *Inter Ocean*.

prepared for newspaper work by editing a college publication and then became a reporter on the Chicago *Record-Herald*, from June, 1908, to January, 1908, occasionally serving as understudy to the dramatic critic (James O'Donnell Bennett). He was appointed dramatic critic of the Chicago *Inter Ocean* January, 1908, remaining until August, 1910. An interim of theatrical press-work followed, with Harry Askin, at the Lasalle Opera House (1910-11); with the Chicago Theater Society's company of Drama Players, (Winter of 1912); with Mort H. Singer for A Modern Eve and the Palace Music Hall, Chicago (Summer of 1912); with Wm. A. Brady for the Chicago engagement of Bought and Paid For, (Fall of 1912), etc. In other words, a "free lance" in theatrical publicity work. He returned to the *Inter Ocean* as dramatic critic November 24, 1912.

He is the author of "Great Love Stories of the Theater," a volume of studies in intimate stage biography published by Duffield and Company, New York City, and Werner Laurie of London, 1911. He is also a contributor of articles on theatrical topics and an occasional short story to magazines. Co-author with Addison Burkhardt of Taxi 4-11-44, a musical comedy scheduled for production by A. H. Woods this season. Clubs; Cliffdwellers and Press of Chicago. Unmarried.



PLAYS RECEIVED ON LAST DAY OF AMES'S PLAY CONTEST.

WALLER'S LUCKY STRIKE

"I WAS walking one day down Piccadilly," said Lewis Waller to a representative of the Sydney Theater, "when I met Oscar Wilde. (No, he had neither a poppy nor a lily in his medieval hand.) He took me along with him to one of the clubs—the Junior Travellers' it was—and said he had a play for me. I may say that I was also rather flattered.

"I asked him to tell me about it.

"Wilde replied that first of all he must have £500 the next day before noon.

"Well, I had heard of such sums, but had never possessed anything like the amount he mentioned. But the chance of a play by Wilde steadied me. Any London manager, I knew, would give his ears for it. Wilde was then at the pinnacle of his celebrity.

"I said certainly I would get them, wondering at the same time not knowing in the least where it was coming from.

"We lunched together, and he told the story of the play. It was *The Ideal Husband*. I was fascinated by the outline he gave me of it. Then he began discussing the cast. He stated that he wanted Julia Neilson, Charles Hawtrey, Alfred Bishop, and several other of the most expensive artists in London.

"I said certainly I would get them, wondering at the time how it was going to be brought about.

"Now, about a theater," said Wilde.

"I happened to know that Tree was going on his first American tour, and that he hadn't found a tenant for the Haymarket.

"How would the Haymarket do?" I asked the playwright. He said it would do very nicely.

"Then," I said, "I will secure the Haymarket."

"When Wilde rose to go I realized that I had less than twenty-four hours in which to find £500, a cast of London favorites, and secure a lease of the best theater in London.

"We shook hands, however, and I hailed a cab. I drove to the Haymarket, and saw Harrison, the manager.

"Have you got the theater?" I asked him.

"No," he answered.

"Then I want it," I said.

"For how long?"

"Fourteen weeks. I have a new play by Wilde, and am going to produce it early in the autumn."

"The theater was booked to me conditional on certain deposits to be made next day.

"Then I telephoned half-a-dozen of the principal actors and actresses in London, asking them if they were disengaged for the autumn, and if so to keep themselves disengaged. I would communicate with them in the morning.

"Next I drove to Lincoln's Inn Fields, where I knew one of the principals in a big firm of solicitors. After waiting quite a while I finally gained admission. I didn't waste any time getting to business.

"I want £2000," I said, "and I must have a cheque for £500 before I leave this office."

"He said it was a tall order. What did I want it for?

"I told him I had taken the Haymarket Theater, and had bought a new play by Wilde. What I then wanted was money to complete the transaction,

"He rang up one or two people, and got confirmation from the Haymarket Theater. Then he drew out an agreement as to the share of the profits his firm was to receive. I left with £500 and the required guarantee for the Haymarket people.

"Thus within five hours after meeting Wilde I had accomplished what seemed the impossible. In the meantime replies had come to my wires, and I was in a position to get the cast for which he had stipulated.

"Next day I paid the £500 to Wilde and carried the manuscript away. I next got a syndicate together, starting it with the £2000 I received from the lawyers. The *Ideal Husband* was a great success, and made a handsome profit for all concerned. Incidentally it launched me as an actor-manager in London. That was in 1895. I have been a London actor-manager ever since."

It chanced that the whirlwind dancer Anna Pavlova and Jessie Busley appeared on many a bill together on their tour of the Big Time in the West. Like many of us, the Russian danseuse conceived a torrid affection for the sharp-tongued little comedienne. The dancer's attentions interested, though they were not always convenient for the Miss Busley of the stiletto tongue.

One day, so at least says a member of Miss Busley's company who happened to be present, Pavlova whirled into Miss Busley's dressing room, balanced on her thousand-dollar-a-minute great toes and delivered an impassioned invitation to her "Cherie Jessie" to dine with her.

"My dear Pavlova," responded Miss Busley, "I wouldn't dine with the Virgin Mary to-night—not that I'm comparing you with her."

Personal

ALLEN.—Since Viola Allen still has her country-wide popularity, there have been some inquiries as to why she had not appeared this season. The answer is that the Liebler Company, under whose management she continues, have several plays under consideration for her.

CASTLE.—Mr. and Mrs. Vernon Castle, who dance (sic), will soon be seen under the management of Charles B. Dillingham, this following a brief engagement in vaudeville.

CLAIRE.—Some of the predictions made by THE



WM. H. F.

VIOLA ALLEN.

MIRROR about the charming Isa Claire are coming true, for the demure little Washington girl has become the idol of London. It is doubtful if a newcomer to the London stage was ever accorded such unanimous praise from the critics as Miss Claire has received since she made her appearance at the Adelphi in *The Girl from Utah*. "Miss Claire is a most fascinating lady," says the *London Daily Mail*. "Her song and dance is the most distinguished number in the piece and her rendering of it, with the daintiness she makes of her hands, was really exquisite." The *Daily News* adds: "It is difficult not to be extravagant in praise of this young American actress. She has a strange and most refined individuality of her own. Graceful in her slightest movement, she dances divinely and, above all, she has that subtle national charm." "She was quite the success of the evening," comments the *Morning Post*.

COLLIER.—There is a rumor going around that Willie Collier is collaborating again, this time with Grant Stewart in a piece called *A Little Water on the Side*. Of course, Mr. Collier will star in it. He says he thinks it will be "a chaser." It is said he will appear in it after a short road tour in *Who's Who*.

FULLEN-MELLISH.—The opening of *The Blindness of Virtue* at the Manhattan Opera House in New York brought about the debut of Vera Fullen-Mellish, talented daughter of a distinguished father, the late being surnamed Fuller and the possessor of a record of many years on the boards with Richard Mansfield. William Morris selected the young actress from among fifty others who applied for the part.

HAMMOND.—Miss Dorothy Hammond, who is private life is Mrs. Guy Standing, has returned to the United States after an absence of several years. She is remembered here particularly for playing a refined type of young society woman, and THE MIRROR hopes soon to see her on Broadway in a congenial rôle.

WEHLEN.—Emmy Wehlen, who appeared for a time in New York in *Marriage à la Carte* and other musical comedies, is playing the title-role of *The Girl on the Film* at the London Gaiety.

Ben Johnson, who has been enacting the rôle of actor-manager in real life, in Denver, to the gratification of Denver, said things, wise and witty, before the curtain at the Tabor Grand where he put on *The Only Law*, fulfilling a contract which anticipated by a few days H. H. Frazee's purchase and rechristening of the play.

This is one of the wise ones: "A knowledge of hypnotic therapeutics should be the first requisite of every stage aspirant. Given that temperament, a good voice and opportunity and everything is possible. But the opportunity is the big noise. You've got to have a chance to show what you can do before you can prove your ability."

THE CALLBOY

OR ONE ON THE ROAD.

She's far from faultless, as she writes.
As, of course, I ought to know;
And most I lie awake o' nights
Wondering if it is so?

Nay, nay! Such news surprises not:
I'll admit that it is true—
One fault she has, a grievous blot.
So absurdly needless, too.

For, if she wills, by bold assault
I could end the blight some day;
And would you learn this only fault?
Tis that she's so far away!

"Yea, gentlemen," proudly remarked the venerable stranger of solemn and distinguished mien. "I played with Henry Irving in *The Bells*."

"Ah," we exclaimed admiringly. "What did you play?"

"The bells," quoth he.

The cables have informed us that no less than five plays based upon the Abbe Prevost's magnificent story, *Manon Lescaut*, are to be presented in Paris during the present season and that two of them have been secured already for New York production. It is regarded as a remarkable coincidence that five playwrights should have been at work simultaneously upon the dramatization of the same novel and still more amazing that all five products of their labors should be accepted for performance at very nearly the same time. Maybe there is something about the pathetic narrative of *Manon* that invites coincidence of effort on the part of dramatists. Anyhow I happen to know that the present is not the first conflict of authorship to arise in connection with this identical story. The circumstances, however, are quite dissimilar.

A bit more than ten years ago a leading woman, then more or less popular in this favored land, commissioned two promising young playwrights of New York town to make for her a dramatization of *Manon Lescaut* and there seemed every reason to believe that her personality was especially adapted to realize the character of the unhappy heroine. The young men already had to their credit a really successful farce and one of them had written a vaudeville sketch with a dash of real drama in it, a novelty at the time, which is yet remembered as a large-sized hit and is still presented sometimes by the lucky team for whom it was made and who never have found its peer. Having done thus well in lighter vein and believing sincerely that there was something better in them, they seized eagerly upon the opportunity and spent every spare moment of an Autumn and a Winter in shaping a play from the abundant material of the book. And it came to pass that, in early Spring, the delightful actress accepted the finished drama enthusiastically, secured a backer and everyone concerned looked forward to a triumphant production when the next season blew along.

Just then did the former coincidence assert itself. Theodore Burt Sayre had evolved another dramatization of the same novel at the same time and it was put on that very Spring at Wallack's Theater with Herbert Kelsey and Eddie Shannon, most admirable players both, hopelessly miscast in the principal roles. Whether because of this unfortunate choice of actors or by reason of the utter lack of inspiration and general debility of the adaptation, the production failed signally. The actress who had accepted the other version lost confidence, the backer ditto, the young authors likewise and, as I recall a private reading of their drama, our theatergoers lost something as well, for the play was never done here though I've heard that this ill-starred *Manon Lescaut* was presented successfully later on by the actress herself in Mexico, where the revolutionists revolve.

Not that all this is anything astounding, perchance, but it goes to show that coincident dramatizations of the novel in question are scarcely to be hailed as innovations.

An announcement fraught with deepest import is that of the redoubtable A. Toxen Worm, now impressing the press for the Hippodrome that certain erudite dogs were to be imported from Europe to assist his special officers in defending the public from the rapacity of ticket speculators. Such a proclamation, if made by an ordinary person, would excite no little attention, but emanating as does this from one who has made us aware that all "Copenhagen snuff is not indigenous to New Jersey, from him who placed historic Elsinore on the theatrical map—it bursts upon our bewildered imagery with all the unbelievable impact of a ton-ton truck fortuitously mitigated by the supernatural elusiveness of an astral projection.

Through uncounted sons, managers, policemen, aldermen and other sociologists have wrestled vainly with the speculator problem. The majesty of the law has been put through all its paces, the valor of officers has been tested in undying glory, the brains of city fathers have reeled and tottered in unselfish meditation, but to no purpose. Gaily the speculator speckled on, the dear public writhed, as ever in abject misery, and all hope was dead. But now comes Mr. Worm with the only plausible solution. It is dogs!

And what manner of dogs, you ask? You might presume that Great Danes would have enjoyed the preference, yet not so. The breed selected for this stupendous undertaking is none other than that of the Ayshire terrier—a cross, as I infer, be-

tween a something-or-other and a something else—mysterious, cryptic, abstract, abracadabre. These fearsome creatures, diplomatically evading the laws restricting importation of contract labor, are to be secreted in the Hippodrome where Mr. Worm, recalling all the illustrious dog acts that vaudeville has shown and emulating the cautious courage of Captain Jack Bonavita, Mlle. Adgie, Mlle. Morella, Colonel Roosevelt and other famous "big game" experts, will himself enter their kennels, as Daniel of old braved the lionine den, to personally instruct the new arrivals in the gentle art of detecting speculators. To the uninitiated this might well appear a task of ponderous difficulty but Mr. Worm no doubt, will make short work about injecting Police Headquarters ideas into canine intellects.

The detective terriers, I venture, will be educated to lay for any man carrying a galaxy of greenbacks, folded lengthwise and held unconsciously between the fingers of the left hand, the only distinguishing characteristic of the genus speculator, as I believe. Their little brains bulging with this iridescent idea, the canine platoon will be unleashed in Sixth Avenue and heaven help any man who looks as if he'd ever had a dollar bill. The S. P. C. A. may deputize an officer to see that no one gives the dogs any bad money.

It would seem that the work of detection might be facilitated greatly if the speculators could be persuaded to wear about their persons a piece of raw meat or something of that sort to appeal to canine intuition. Mr. Worm might advantageously consult J. Knox Gavin who with Jennie Platt used a bull terrier entitled "Peaches" used to divert us in a series of gipsy sketches. "Peaches" who was no ordinary actor, concluded his portion of the entertainment by rushing on at the climax of one sketch, attaching himself to the seat of Mr. Gavin's stage trousers and making his exit in this attitude, preceded by Mr. Gavin in full cry. The secret of this most extraordinary exploit, I was informed, was a tempting morsel of meat carefully placed inside the gipsy trousers. "Peaches" knowing that the morsel would be his reward when the exit was accomplished. The garment in which a full set of very sharp dog's teeth were thus implanted had to be repaired after each performance. Once the sketch had gone famously all through a week and the manager declared a Sunday concert. Police vigilance was annoying just then, performers being notified, at the last moment on Sunday to appear in street clothes or evening apparel. Accordingly Mr. Gavin donned a brand new dress suit of which he was, pardonably proud and on went the act. "Peaches," however, was not informed of the change. Waiting in the wings for his cue, he must have remarked the ungainly attire of his fellow players but 'twas his not to reason why. Too late did Mr. Gavin realize the awful possibilities of oversight and a conscientious canine partner. The cue was unavoidable. "Peaches" heard it and rushed on, seizing upon the southern exposure of the new dress trousers with more than usual zeal and including the swallow-tails in the seizure. This particular part of the sketch never went better, yet the actor, after finally detaching the dog behind the scenes, resolutely refused to adopt Miss Platt's suggestion to keep it in the act. And the new suit was a wreck, the thought of which should offer valuable suggestions to Mr. Worm in his capacity as mentor to the Hippodrome's detective dogs.

"The word popular is often used," said the deep thinker, "when common were a term more applicable."

"Referring," we suggested, "to common names?"

"No," he replied, "to popular songs."

THE CALLBOY.

STRONG CAST FOR "GUILTY MAN"

Success of Damaged Goods and other sociological and physiological dramas has led the *Medical Review of Reviews* definitely to announce the performance of The Guilty Man, said to be a dramatic protest against the laws that prevent the birth of illegitimate children. The first announcement was met with objection on the part of some of the backers of the idea of sex education through the medium of the stage, and in one or two instances, with resignation from the society.

The performance to be given on November 14, at the Lyric Theater, New York, will be made by a cast including Julian L'Estrange, John Barrymore, George Howell, Vaughan Trevor, Georgia Lawrence, Lucia Moore, Mortimer Martin, and Alberta Gallatin, and Emily Stevens in place of Miss Cowie.

In order to be present at the first performance, it is necessary to become a member of the Sociological Fund, the initiation fee being two dollars. All members are admitted free.

The story told in the play is that of a young man who becomes the father of an illegitimate child, and later, when that child, an outcast because of his illegitimacy, has become a criminal, is placed in the peculiar position, as public prosecutor, of having to prosecute his own son. The father admits that he himself is the guilty man.

BENRIMO UNDERGOES OPERATION

A cablegram brings the information that Harry Benrimo has been ill in London but is on the way to recovery after undergoing an operation.

WERBA-LUESCHER CRASH

Petition in Bankruptcy Filed by Creditors Pending Reorganization of Firm

With an alleged indebtedness of more than \$100,000, the well-known firm of Werba and Luescher has been declared bankrupt, according to involuntary proceedings begun against them by Alfred P. Hamburg, Frank Rainger and Hepner the wig man, last week in the United States Court.

It is said in the petition that Mark A. Luescher admitted insolvency of his partner and himself in a letter to Samuel Ferguson, attorney for Mr. Hamburg, saying that they had no assets with which to cover their debts. The creditors named are said to have begun the action in a friendly way in order to forestall adverse proceedings that would interfere with the intended reorganization of the firm. They declare themselves confident that all losses will be met, provided the young managers are given a chance to regain their feet. It was hoped that their most recent production, *Her Little Highness*, would solve the situation, but unsatisfactory business has removed that from consideration. The attorney for the creditors has stated that there will be no application entered for the appointment of a receiver.

Louis F. Werba is a nephew of Abraham Erlanger. In partnership Werba and Luescher produced a number of musical comedies of high quality. The Spring Maid is one of their productions. At one time it had four companies on the road. One company is still out, but it is said that it is not involved in the failure, as it is under other management. The Rose Maid, which was advertised as a sister of the other, played to good business, but its expenses permitted of only a narrow margin of profit. At various times Eddie Foy, Louis Mann, and Alice Lloyd have been under their management. Sweethearts, now playing at the New Amsterdam, is billed as theirs, but it is said that it is largely in outside hands. Christie Macdonald herself, who is starring in it, is believed to have a large financial interest. The bookings of Sweethearts will be fulfilled as announced.

On Friday three more creditors, holding claims against *Her Little Highness* Company, Inc., filed a petition to have the concern declared bankrupt. The three creditors are Richard H. Reed, who has a bill of \$3,000; E. H. Hisman, with a claim of \$2,000, and Henry Sinsabaugh, who is looking for \$1,050. Each debt was for money loaned, according to the petition.

The three creditors claimed that *Her Little Highness* Company made a preferential payment of \$380 to the Commercial Trust Company while insolvent, and that it removed scenery, costumes, and stage accessories from the Liberty Theater following the collapse of the play, and then executed a chattel mortgage on the production to a creditor to prefer him.

THE HENRIETTA

William H. Crane, Amelia Bingham, Douglas Fairbanks, and Patricia Collinge in Cast

The Minors was the first paper to announce that a strong combination of artists, headed by William H. Crane, had been formed to appear in *The Henrietta*. As stated in last week's issue, the announcement that Willie Collier had been engaged to play Bertie the Lamb, the part made famous by the late Stuart Robson, was a little premature; but the combination between Mr. Crane and Amelia Bingham to appear together in the comedy has since been confirmed. Mr. Collier will not play Bertie, but Mr. Douglas Fairbanks will. Miss Bingham will have the role of Mrs. Odyke, the widow, and Miss Patricia Collinge will appear as Agnes. The famous comedy has been rewritten and brought up to date by Messrs. Winchell Smith and Vic Tropiano. The tour will be inaugurated at Buffalo, Nov. 24, under the direction of Mr. Joseph Brooks. No New York date has been fixed at this writing.

The engagement of Douglas Fairbanks for the role of Bertie in the new *Henrietta* means the temporary abandonment of *Dollars and Sense*, in which Mr. Fairbanks was the featured player. The comedian is to play the Stuart Robson role by courtesy of Cohan and Harris, and meanwhile Porter Emerson Brown will condense *Dollars and Sense* from a four-act to a three-act play.

BARTHOLOMAE ANSWERS SLAVIN

In the suit being brought by John Slavin against Philip Bartholomae for \$25,000 damages for an alleged breach of contract in which Slavin was removed as leading comedian of *When Dreams Come True*, the producer has filed an answer to the charge which he believes is sufficient for its dismissal. He declares that Slavin was given to excessive dissipation and was otherwise incompetent to act as star of the musical piece.

"AFTER FIVE" ON OCT. 29

The Wagenhals and Kemper production of William and Cecil De Mille's play called *After Five*, produced on October 20 in Buffalo and given elsewhere on a short road tour, will be seen to-night at the Fulton Theater. In the cast are Forrest Winant, David Burton, Joseph Yanner, James Bradbury, Alfred Hickman, Jay Wilson, Jessie Ralph and Ivy Troutman. The play is in three acts and uses two set scenes. The production is made under the personal direction of Colin Kemper.

AGAINST WICKED PLAYS

Efforts of Canadian Censor to Exclude Them from Dominion

Canada cannot bar out morally undesirable stage people, or performers in any play which has been held to be immoral.

This is virtually the effect of a letter received recently by William Banks, Sr., Toronto's play censor, from W. D. Scott, Superintendent of Immigration at Ottawa, according to a Toronto exchange.

For some time past Mr. Banks has been in communication with the Ottawa authorities in an effort to work out a more effective system of ridding Canada as a whole, and Toronto in particular, of undesirable plays and players. He thought the immigration law as it stands was sufficiently strong to meet this purpose, but suggested that it might be reinforced by a more sweeping regulation which could be made by order-in-Council.

One section of the immigration law reads in part as follows:

"No immigrant shall be permitted to land in Canada who has been convicted of a crime involving moral turpitude."

Superintendent Scott evidently holds that there can't be no action unless there is a previous conviction.

But there is another clause quite wide enough to cover the case, according to Mr. Banks's way of thinking. It reads:

"The Governor-in-Council may, by proclamation or order, whenever he considers it necessary or expedient, prohibit the landing in Canada of any specified class of immigrants."

Says Mr. Banks: "I am now laying the whole matter in the hands of Colonel Sherwood, the head of the Dominion police. I am giving him all the facts at my disposal. When I wrote to the immigration authorities I offered to supply affidavits regarding certain plays and performers who may come to Canada—evidence which would, I think, be enough to keep them outside our borders. But the Ottawa authorities evidently think the law is not strong enough, and Mr. Scott says they have had legal advice on the matter."

"There are some things on the stage which even New York will not stand for, and I would like to bar them at the border."

REPORT PLAY PIRACY

Alleged Production of Six Plays Without Payment of Royalty in the West

A correspondent writes *This Mirror* from the West concerning the production of a number of royalty plays in a theater in Los Angeles, alleging that they have been given without due payment and hence carry on unfair competition with those houses whose honest management is unable to pay for recent pieces.

The offenders are named as Frank C. Egan in the Majestic Theater Building, F. Walls and Clyde McCoy, who are said to have given *The Bishop's Carriage*, *The Lion and the Mouse*, *Bought and Paid For*, *Green Stockings*, *Blue Bird*, and very recently *Cousin Kate*, without leasing them from the proper persons.

Inquiry at the offices of the agents handling the plays in question elicits the information that they are aware of unauthorized productions of royalty plays on the Pacific Coast, and have taken steps to obtain an accounting.

WILL PAGE MAKES CHANGE

Will A. Page, who until the closing night of the Chestnut Street Theater, Oct. 18, had been the business-manager of the Orpheum Players, has been engaged by Mrs. Jay for a similar position at the Little Theater.

Mr. Page has conducted many stock companies in various parts of the United States, has been business-manager of Olga Nethersole, Robert Loraine, Richard Mansfield, Fritz Scheff, and Eleanor Robson, and press representative of the New York Hippodrome.

EARL METCALFE DIVORCED

Earl Metcalfe, now leading man with the Lubin Manufacturing Company, Philadelphia, and formerly well known in stock companies in Cincinnati, Memphis, Indianapolis, New York, etc., was granted a divorce in Newport, Ky., Oct. 17, from Irene Metcalfe, known on the stage as Irene Douglas, now playing in stock at the Grand Opera House, Brooklyn. Mr. Metcalfe charged desertion and incompatibility of temper.

"NOWADAYS" IN NOVEMBER

George Middleton's play *Home Ties* that was announced some time ago as having been accepted by Cohan and Harris, is now scheduled for production late in November under the title *Nowadays*. It is said that the first title was set aside out of courtesy to another author who had already used it. The play deals with a phase of the woman question that the producers believe has never before been given on the stage.

NATIONAL FEDERATION NOTES

The season's activities of the National Federation of Theater Clubs, Sydney Rosenfeld, president, began on Sunday evening, Oct. 19, when a meeting was held at the studio of the director, Philip Schmand, in the Lincoln Arcade. The business of the meeting was mainly in planning activities for the season 1913-14. It is said that the organization will produce a new play by one of its members at an early date.

BENJAMIN STEVENS DEAD
General Manager of Klaw and Erlanger Stricken at His Home After an Automobile Ride

Benjamin Stevens, general manager for Klaw and Erlanger, died suddenly of a stroke of apoplexy as he entered his home, No. 265 Central Park West, at 4 o'clock on the afternoon of Oct. 22, just as he returned from an automobile ride. He had occupied his desk in the offices of the firm in the New Amsterdam Theater Building most of the time that day. Although not in the best health for some weeks, Mr. Stevens's sudden demise came as a great shock to his friends, as it was entirely unanticipated.

Though in failing health recently, and absent from his office for a few days within the past few weeks, he nevertheless returned and continued his labors in helping at the preparation of several new productions.

Mr. Stevens's theatrical activities covered a long period of years and began prominently with the McCull Opera company, of which he was manager for several years. Later on he became manager for De Wolf Hopper in "Wang" and several other comic operas. Then came a long association with Richard Mansfield, which lasted until he accepted the position with Klaw and Erlanger, for whom he managed "The Billionaire," in which Jerome Sykes was starred. Since then Mr. Stevens has been in the New York offices of the firm, actively engaged with both the business and artistic ends of the big theatrical concern.

"Ben" Stevens was born in Bridgeport, Conn., in 1851. He married Miss Edna Brown, of Philadelphia, and is survived by that lady and their daughter. The body was taken to Philadelphia last Saturday for interment.

MEMORIAL TO MRS. GILBERT
Player Friends Invited to Dedication Next Sunday

As announced in a recent issue of THE MIRROR, the memorial window to Mrs. G. H. Gilbert, erected by her friends in the Bloomingdale Reformed Church, has been transferred to the Hamilton Grange Reformed Church, 149th Street and Convent Avenue, and it has been thought fitting to hold a rededication service, to acquaint the many contributors to the memorial and the profession in general with the new location, and to further honor Mrs. Gilbert's memory.

Raphael H. Weed, the chairman, writes: "This service will occur at 4 P.M. on Sunday, Nov. 3—All Saints' Day—and a special invitation is extended to members of the profession. The slogan of the Hamilton Grange Church is 'The Church of the Cordial Welcome,' surely a fitting home for the Gilbert window. An interesting programme, with good speakers and good music, is being arranged, and it is hoped that a large proportion of the players in the city will gather to show their regard for 'Grandma Gilbert.'

The church is situated at the northwest corner of Convent Avenue and 149th Street, and is best reached by the Broadway Subway to 145th Street station, or by Sixth Avenue "L" to 145th Street.

CANADIAN COPYRIGHT

W. B. Lawrence Pays Damages for Unlicensed Production of "Servant in the House"

The long-pending state of friction on the copyright question between Canada and the United States promises to take a turn for the better, judged by a recent case in which the question of a copyrighted American play was the subject of dispute between the author and the Canadian producer of the play.

A test case arose over The Servant in the House, which had been produced at Winnipeg. Mr. Charles Hann Kennedy, the author and owner of the play, through his attorneys, MacRae, Sharpe, Denniston, Locke and Crawley, brought an action against W. B. Lawrence, manager of the Winnipeg Theater, for an unlicensed production of The Servant in the House. The attorneys for both sides examined the status of the playwright thoroughly, and as a result Lawrence paid damages in settlement of the action and withdrew his defense.

A subsidiary question of interest arises in this connection. Mr. Kennedy, the author and owner of the play, is an Englishman by birth and a subject of the British Crown. Whether this operated in his favor in deciding the case is not announced. The important point at issue is whether American citizens are equally protected by the Canadian copyright laws with authors who are citizens of Great Britain.

MICHAUD NEEDS NO LICENSE

The case against Albert Michaud, the restaurateur, for having no theatrical license covering the performance, "The Hour of Mirth," which is nightly seen at his place on Forty-second Street, was disposed of by Magistrate Levy in the Yorkville Court, Oct. 28, who ruled that no such license was necessary where a performance was a gratuitous incident to the serving of meals and is "an attraction that might obtain increased patronage in a center where competition is sharp, increasing, and persistent."

NEW WICK OPERA HOUSE

Within the Law opened the new Wick Opera House at Kittanning, Pa., Oct. 21, said to be one of the most attractive theaters in western Pennsylvania.

NEW YORK THEATERS.

HIPPODROME

Sixth Ave., 43d-44th Sts. Evenings, 8. Daily Matinee at 2. Best Seats \$1.

AMERICA

1800 Increased People | 300 Orchestra | 50 Horses | Indians

SHUBERT THEA., 44th, W. of B'way. Evenings at 8; Phone Bryant 4420.

Elections at 2; Mats. Sat. & Election Day at 2.

FORBES-ROBERTSON'S FAREWELL

With GERTRUDE ELLIOTT
In REPERTOIRE

30TH STREET 30th St., near B'way. Phone 412 Bryant

Evenings, 8:30 Mats. Wed. and Sat. 2:30

AT BAY

With GUY STANDING and CRYSTAL HERNE
A New Modern Play by GEORGE SCARBOROUGH

Extra Matinee Election Day

Maxine Elliott's Theatre, 20th St. bet. B'way & 6th Ave. Phone 1476 Bryant. Evenings, 8:30

Matinee, Wednesday and Saturday, 2:30.

The Most Powerful Moral Lesson Ever Staged

THE LURE

By GEORGE SCARBOROUGH
EXTRA MATINEE ELECTION DAY

BOOTH THEATRE

45th STREET, WEST OF B'WAY
Evenings, 8:15; Tele. Bryant 6240

Matinees Thursday and Saturday at 2:15

Arnold Bennett's Brilliant Comedy

The Great Adventure

Extra Mat. Election Day

HARRIS

44d St. West of Broadway. Evenings, 8:30. Matinees, Thurs. and Sat., 2:30.

New Era Producing Co., Inc., Lessee and Mgr.

The Love Leash

A New Comedy by Anna Steese Richardson and Edmund Breeze

GRACE FILKINS

AND A SUPERIOR CAST

Phone 5194 **COMEDY** 41st St. E. of B'way

Bryant Evenings, 8:15

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Beg. WED. EVG. OCT. 29th, at 8:15

AN OFFICIAL COMEDY

THE MARRIAGE GAME

By ANNE CRAWFORD FLEXNER

LYRIC

44d St. West of B'way. Phone 5216 Bryant.

Evenings, 8:15. Matinees, Wednesday and Saturday, 2:30.

THE

Girl and the Pennant

By Rita Johnson Young and Christy Mathewson

Extra Matinee Election Day

44th Street MUSIC

44th St. W. of B'way. Phone 7202 Bryant

A GLIMPSE OF THE GREAT WHITE WAY

EVENINGS, 8:15; 2:30, to \$1.50

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SMOKING ALLOWED

SAM BERNARD & CO. of 50

Made Minty — Tortajada — Adoubt & Company

Garnet Ballet and 100 with Bolofo

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44th and 5th Ave. Evenings at 8:15.

Berkeley Theatre

Presenting Oct. 30

Mme. LABADIE

Michael and His Lost Angel By Henry Arthur Jones

November 4

The Three Daughters of M. Dupont By Brieux

November 6

TOMORROW By Percy Mackaye

MISS PASTORI IN ENGLISH

Heloise de Pastori, who sang the role of

Rosalind in The Fledermaus when that delightful Strauss operetta was seen last season at the German Theater on Irving Place,

will assume the same role in English in

The Merry Countess under William A.

Brady's management, opening with the company in Denver this week. Josie Collins

was last seen in this part in New York.

NEW YORK THEATERS.

EMPIRE

Broadway and 40th Street. Evenings, 8:10; Matinee, Wed. and Sat., 2:25.

CHARLES FROHMAN . . . Manager

CHARLES FROHMAN PRESENTS

Ethel Barrymore

IN A NEW COMEDY

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By G. HADDON CHAMBERS

GARRICK

14th St., near Broadway. Evenings, 8:15; Mats. Wed. & Sat., 2:25.

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CHARLES DILLINGHAM presents

FANNIE WARD

In the Palais Royal, Paris, success MADAM PRESIDENT

with an exceptional cast.

CRITERION

Broadway & 44th St. Evenings, 8:15. Mats. Wed. & Sat., 2:25.

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CHARLES FROHMAN presents

JOHN MASON

In Augustus Thomas' new play

Indian Summer

GAIETY

B'way & 46th St. Tel. 210 Bryant. Evenings, 8:15. Mats. Wed. & Sat., 2:25.

Klaw & Erlanger, Managers

COHAN & HARRIS present

Edgar Selwyn's New Farce Hit

NEARLY MARRIED

With BRUCE MCRAE

CORT THEATRE

48th Street Just East of Broadway

Most Beautiful Theater in America

Direction of JOHN CORT. Telephone, Bryant 46

Evenings, 8:30; Matines, Wed. and Sat., 2:30.

OLIVER MOROSCO Presents

LAURETTE TAYLOR

In the Comedy of Youth

PEG O' MY HEART

By J. HARTLEY MANNERS

LONGacre THEATRE

18th St. West of B'way. Tel. 22 Bryant.

Evenings at 8:30. Mats. Wed. and Sat., 2:30.

The New Era Producing Co.

(Joseph P. Bickerton, Jr., Man. Director), presents

The New Musical Comedy.

ADELE

By JEAN BREQUET and PAUL HERVE

With an Exceptional Cast

WILLIAM A. BRADY'S PLAYHOUSE

48th St. East of B'way. Phone 2628 Bryant

Evenings 8:30 Matines Wed. and Sat., 2:30

THE

Family Cupboard

By OWEN DAVIS

Extra Matinee Election Day

Direction WILLIAM A. BRADY

Theatre, Just East of B'way. Phone 178 Bryant.

Evenings, 8:15; Mats. Thurs. and Sat., 2:15.

Thursday Matinee, Best Seats, \$1.50.

A Potent Drama in Four Acts.

TO-DAY

By GEORGE BROADHURST

and ABRAHAM S. SCHOMER.

Extra Matinee Election Day

NEW YORK THEATERS.

KNICKERBOCKER

Broadway & 34th Street. Evenings at 8:15. Matines, Wed. & Sat., 2:15.

Charles Frohman, Klaw & Erlanger, Managers

CHARLES FROHMAN presents

DONALD BRIAN

In the New Musical Play

The Marriage Market

LYCEUM

45th Street, near Broadway

Evenings, 8:30. Mats. Thurs. & Sat., 2:30.

Charles Frohman, Manager

CHARLES FROHMAN presents

GRACE GEORGE

In J. M. Barrie's

HALF AN HOUR

Preceded by Stanley Houghton's

THE YOUNGER GENERATION

NEW AMSTERDAM

West and Broad.

Klaw & Erlanger, Managers

Evenings 8:15. Mats. Wednesday and Saturday, 2:30.

WEERA & LUMCHINA present

CHRISTIE MACDONALD

In Victor Herbert's New Operetta

SWEETHEARTS

Book by H. B. Smith and Fred de Graaf

Lyrics by H. B. Smith. Staged by Fred Lillian

GEO. M. COHAN'S

Theatre, B'way & 45th St. Phone 303 Bryant.

Klaw & Erlanger, Managers

Evenings, 8:15; Mats. Wed. and Sat., 2:30.

A. H. Woods offers

POTASH & PERLMUTTER

NEWS OF STOCK PLAYS AND PLAYERS

STOCK IN NEW YORK

HARLEM OPERA HOUSE.—The Grain of Dust, a play in four acts by L. E. Van Shipman and founded on the novel by David Graham Phillips, was very ably produced under the personal direction of Thomas J. McGrane at this theater Oct. 20-25. The entire company was provided with parts suitable to their talents, but special mention is due Lotta Linthicum, lone McGrane, and Hollister Pratt.

A double bill is the offering this week. The plays selected are Sister Beatrice, Maurice Maeterlinck's modern miracle drama, and The Interloper, a one-act farce-comedy.

Sister Beatrice is a dramatic poem founded on the legend of the medieval church. A nun leaves the convent with her lover, and after she has gone the Virgin steps down from her pedestal and assumes her dress and likeness. Twenty years later the runaway nun returns to seek forgiveness.

This is the first presentation at popular prices of Maeterlinck's wonderful play. It was preceded by The Interloper.

CECIL SPOONER THEATER.—The first stock presentation of Freckles was well received by large houses Oct. 20-25. This week Satan Sanderson is the offering.

WADSWORTH THEATER.—The Wadsworth Players presented Camille Oct. 20-25. The Blue Mouse is this week's production.

HARLEM OPERA HOUSE.—Hamney Wallace has been engaged by Phil F. Nash to play the leading male role and made his first appearance in Sister Beatrice on Monday, Oct. 27. Mr. Wallace succeeds J. Malcolm Dunn as leading man.

PROSPECT THEATER.—The Call of the Heart, a new play by Letta Vance, is the attraction at the Prospect, Bronx, this week.

ACADEMY OF MUSIC.—Last week the stock company appeared in A Romance of the Underworld. Miss Priscilla Knowles and Corinne Giles appeared in the leading roles. Monday night was "country store" night at the Academy, and lots of fun was afforded the audience in the distribution of the various prizes. The company is seen this week in The Volunteer Organist, a four-act drama written by William B. Gray. Priscilla Knowles and Corinne Giles head a cast which has many players in addition to the regular company.

Owing to the above play being so well received, it will be given as this week's attraction.

STOCK IN BROOKLYN

GREENPOINT THEATER.—The Ninety and Nine was well received by large audiences last week. Elevating a Husband is this week's offering.

Crescent Theater.—Elevating a Husband was last week's bill. This week, The Grain of Dust.

GOTHAM THEATER.—The Only Son, Oct. 20-25.

The Ninety and Nine, Oct. 27-Nov. 1.

GRAND OPERA HOUSE.—Over Night was given last week. The City is the attraction this week.

OTTOLA NESMITH IN STRONG ROLES

The Arvine Stock company at the Fulton Theater, Lancaster, Pa., is staging a number of strong plays in first-class manner, and has an admirable leading woman in Ottola Nesmith. Her Salomy Jane and Peggy Adams in A Butterfly on the Wheel are highly commended by the local critics. Others in the company are George Arvine, Gilbert Ely, Thomas Shearer, and George Bowman.

MACK'S NEW PLAY

At the Utah Theater, Salt Lake City, for the first time on any stage, Men of Steel, a gripping story of political intrigue and police graft, in four acts, by Willard Mack, was recently produced.

CAST.

John Thorne, the District Attorney. Willard Mack
Martin Devereaux, the Political Boss. Willard Mack
Howard Scott
Dan Garvey, from Police Headquarters. Howard Scott
"Blinky" Morris, a Police Stool Pigeon. Arthur J. Price
Tom Nolan, a Gambler. William Chapman
Harry Thorne, John's Brother. Frank Johnson
Edward Smith (Bushy). Walter B. Gilbert
Butler, at the Thorne's. Gavin Young
Sell Boy. Claude Howe
Mrs. Bushy, Kate's Mother. Beatrice Meade
Mrs. Arline Devon, a "Flirt." Lillian Bambeam

Chambermaid. Jessie Griffiths
Kate Thorne, John's Wife. Marjorie Hambeam
This play proved to be the strongest and best of the three new plays recently produced by Willard Mack, and when whipped into shape will be worth promoting.

OMAHA ACTIVITIES

The stock company of the American is to be taken in its entirety, including Eva Lang and Con Hecker, the treasurer, to open O. D. Woodward's Denver company at the new Denham Theater. Florence Stone, of the Boyd organization, has concluded her engagement and has gone to her home at Los Angeles, Cal. The new leading woman is Emma Laurie. Last week the Boyd company moved over to the American Theater.

LOUISE RANDOLPH

Louise Randolph, who recently was the leading woman of the Broadway Stock in Springfield, Mass., and whose position Nance O'Neill now occupies, is to appear with the Anglo-American Repertory company at the Fine Arts Theater, Chicago, during the early part of next month. The company will play an eight weeks' engagement and then go on tour, ending up finally in New York. Harmon MacGregor is also a member of the company.

in Eleanor Le Croix, Eva Scott Regan, Eleanor Flagg, and Perle Kincaid.

STOCK IN OTHER CITIES

Binghamton, N. Y.—Armory Theater: The Stainach company, headed by Sara Perry and Harry Burkhardt, closed after a successful season's run.

Atlanta, Ga.—Edgar L. Darrell opened recently as leading man in stock at the Bijou.

Reading, Pa.—The war for popularity and patronage goes merrily on between the Orpheum Players at the Orpheum and the Calsmith Players at the Grand Theater. Both of these stock companies have put forth noteworthy efforts to portray the carefully selected plays in an able manner, and both have succeeded admirably. The Orpheum Players presented The Deep Purple, with Robert Hyman and Virginia Mann in the leads, while the Calsmith company essayed Louis Mann's comedy, Elevating a Husband, with Ernest Anderson in the role of Charles Sample and Marjorie Burt as his wife, during the week of Oct. 18-19.

Alpena, Mich.—Good stock companies could make big money in this city, as there is plenty of work and lots of money in circulation. We have not had many attractions of late.

Brockton, Mass.—The Thompson-Woods Stock company gave a well-staged production of Just Out of College the week of Oct. 20.

Fall River, Mass.—The Lester Lonergan Players presented Sky Farm with great success. The company is playing to large houses. Over Night Oct. 21-Nov. 1.

Salem, Mass.—The Empire Stock gave a fine performance recently of A Butterfly on the Wheel. Ethel Clifton as Peggy was excellent, as was Henry Carleton as Collingwood and Don Hancock as Ellerdine.

Seattle, Wash.—At the Seattle Oct. 18-19 Kindling was presented in a realistic manner before large and capacity houses. Viola Leach interpreted the part of Maggie Schults with skill and effect. In the cast were Marie Baker, Auda Due, Dwight A. Beale, George Webb and other talent.

Halifax, N. S.—Academy of Music: The Academy of Music Players created great enthusiasm with their splendid production of The Hypocrites Oct. 14. Sidney Toler, Doris Wooldridge, Edmund Abbey, and Alice Baker were particularly praised.

New Orleans, La.—Emma Bunting and her stock company at the Dauphine are proving a big drawing card. Pretty Miss Nobody was the bill Oct. 12-13 and drew well. The Wishing Ring Oct. 19-20. The Gagnon-Pollock Stock company at the Lyric continues its successful engagement. Queen of the Convicts was put on Oct. 12-13, and the bill proved a thriller as well as a good drawing card.

Providence, R. I.—Springtime had its first stock production at the Empire week ending Oct. 25. Spitz and Nathanson, managers of the theater, write us that they did an excellent week's business.

NEW STOCK COMPANIES

Lindsay Morison, who was in New York last week with excellent reports of Adeline O'Connor, his Lynn leading woman, announces a new stock company for Chester, Mass. It is to be hoped that a careful selection of plays and players will be made, that the new company may come up to the standard of the present Lynn company.

A newly organized company, with Edward Dunleavy as leading man, opened in Greenerville, Mass., recently.

Oscar Cook, of Marion, Ind., has leased the Victoria in La Fayette. His company gave a good opening performance of Why Girls Leave Home last week.

Cecil Owens' new stock company will open at the Amphion, Brooklyn, the first week in November, and will be under the management of Steve King. Popular prices, an excellent company and first-class productions are promised. The new company will be called the Amphion Players.

The following are among the roster of the new Oak Park, Ill., Stock company, which opened Oct. 20 with an excellent performance of Our Wives: Al. McGovern, Ann Bert, Walter Poultier, Adelyn Bushnell, John Grey, and F. J. Kirke.

A new stock company opened in Truro, N. S., Oct. 20.

The Wallace Players opened at the Lyceum Theater, Toronto, Can., last week as a permanent stock company.

Roland G. Edwards has taken over the lease of the Broadway Theater, Bayonne, N. J., and is organizing a new stock company.

MARIE CURTIS

Marie Curtis has left the Academy of Music to take a position with the Milwaukee Stock company. Miss Curtis was a very



HELL, N. Y.

THE ROBINSON CHILDREN, PROMINENT IN STOCK.

THE Robinson children, Constance and Blanca, have been before the public for the past four years, having given of their best—and such a charming best it is! Time after time the little ones have been booked for stock performances and have joined on one rehearsal, playing their parts without hitch or prompting, much to the surprise of directors, who have looked upon such methods as little short of disasters. Stock managers are beginning to look forward to plays in which either one or both of these little ladies may be made prominent by their excellent portrayals of such parts as Anna May and Mary Ann in Salomy Jane, or the twins in Mother (which they have just finished playing at the Metropolis Theater); or Constance may be

called upon to give her portrayal of the child in A Fool There Was, or Little Eva in Uncle Tom's Cabin; or Blanca may feature in Mary Jane in Mary Jane's Pa, or any one of several other parts in which they have been seen. Last season they were sent on tour with Mrs. Wiggs of the Cabbage Patch, and the year before were out with The Seven Sisters with Mr. Charles Cherry. Stock has claimed these two little ones because of their accuracy and naturalness, and their manners and studious habits have endeared them to every member of the many companies in which they have played—and there are few within a radius of three hundred miles who have not been more than glad to have "the Robinson Kiddies" as they are known.

WIFE OF STOCK ACTOR KILLED

Mrs. Florence Munigian, wife of Robert W. Munigian, a member of a Providence stock company died last Tuesday apparently as the result of being run over by an automobile. Mr. Munigian, whose stage name is Robert Jewett, is playing with the Homan company in Providence, R. I.

CINCINNATI ORPHEUM PLAYERS

The Orpheum Players made a decided hit in their production and presentation of Pomander Walk recently. This was quite the most pretentious thing that has ever been done in the history of stock in Cincinnati and much credit is due Mr. Thuman and Karl Dietz, the manager and director.

THE PEARL STOCK COMPANY

The Pearl Stock company recently closed an all-Summer engagement at Vallamont Park, Williamsport, Pa. The closing week all three of the dailies gave lengthy editorials extolling the merits of the company, and Ernest Davis, president of the street railway company, whose park the company played, immediately signed it for next Summer at a much more generous guarantee. On Oct. 6 the company opened an indefinite season at the Huntington, Huntington, W. Va., playing to capacity business. The opening play was The Third Degree. The roster is as follows: Alfred A. Webster, proprietor; Sam Freis, Edmund H. Flagg, Fred E. Strong, Charles Karmont, Oswald Gordon, John Goehrig, John Emmitt, Leroy Fritinger, scenic artist; Alme Todd, Jr., business-manager; Misses Pearl Evans Lew-



Otto Sarony Co., N. Y.
MARI HARDI.

Mari Hardi plays once more the part of Josephine in W. A. Brady's *Bought and Paid For*. After spending the Summer at her beautiful home in Switzerland, she expects to be very busy next Summer in securing a stock engagement. Miss Hardi has a great deal of personality and is charming by reason of her very slight sweet accent; you will not quite forget her after having had a talk with her. She is young and ambitious. Her father is Jakob Hardi, a major in the Swiss Army.

popular member of the Academy forces, with whom she had been playing, as second woman, for the past two years.

CLOSING COMPANIES

The Gracey Scott Players, who opened up here at the Auditorium in August in *A Woman's Way*, closed Oct. 18 in *The Third Degree*. They go from here to Birmingham, Ala., for a week, one week in Atlanta, Ga., one week in Nashville, Tenn., when they will open in Richmond, Va., at the Bijou for a run which will extend into June.

The Allen company, of Moose Jaw, Saskatchewan, closed recently after a very successful season. The company may be reorganized and go on the road.

Poll's Theater, New Haven, Conn., closed its season last week.

Warburton Theater Stock company of Yonkers, N. Y., will close next week.

E. A. Schiller has disposed of the Broadway Theater, Bayonne, N. J. He will devote his time to his enterprises in the South. Among those of the old Broadway Theater Stock company who have gone South with

Mr. Schiller are Rita Knight, Madeline Belmar, Margaret Lee, Frank Bemish, and Charles Day.

The Orpheum Stock company, Philadelphia, has disbanded with the closing by the city of the Chestnut Street Theater.

The Empire Stock company of Providence, R. I., has closed.

The Stainach company at the Empire, Binghamton, N. Y., has closed.

NANCE O'NEIL

Nance O'Neill has signed, through Paul Scott, to play leads at the Broadway Theater in Springfield, Mass. Her engagement opened with *Magda*. Carl Brickert is her leading man. It is reported that Miss O'Neill is receiving the largest salary ever paid a single artist in stock.

"THE DECOY" NOV. 3

The Decoy is the title of a new play which Mr. Blaney will present for the first time on any stage at the Cecil Spooner Theater week of Nov. 3. The author is Harry King Tootie, who wrote his successful novel, "The Daughter of David Kerr," from the play.

STOCK NOTES

Announcement is made of the retirement of Ray C. Owens as the resident manager of the Broadway Theater and Broadway Stock company in Bayonne. Much regret was expressed by the numerous patrons of the theater when they learned of Mr. Owens' resignation. He became the resident manager of the house last season and was again employed in a similar capacity this season. He made many friends by his genial disposition and courteous manner. He will become identified with the Frank A. Keane enterprises as general representative. He has spent a number of years in the theatrical business and will undoubtedly prove a very valuable acquisition to his new employer. Previous to his going to Bayonne Mr. Owens was associated with the Blaney-Spooner Amusement Company and the Corse Payton attractions.

Paul Grening is the new manager of the Metropole Theater.

Henry Shuner, of Oakland, Cal., is visiting his relatives in the East.

William A. Page, who was the Orpheum Players' manager before they disbanded, has been engaged to manage the Little Theater. Sam Kingston is taking the place left vacant by Robert E. Irwin at the Academy of Music.

Frances McGrath, who closed when the Gaye Stock company, Hoboken, N. J., finished their season, is now playing leads with the Lyceum Players in New Britain, Conn.

Jack Marvin, after spending the Summer at Colorado Springs with the Burns Stock company, is now in Omaha with the Eva Lang company, where he is making another success.

HeLEN GILLINGWATER closed with the Empire Stock company at Providence, R. I. Bertha Leigh Lenard will succeed her as character woman.

Lavinia Shannon has been engaged by J. K. Adams to play a part in an act he will send out in the near future. Miss Shannon has just closed a twenty weeks' engagement with the Poll Stock company in Hartford, Conn.

Richard Thornton, one of the best known leading men in this country, is the only American engaged to support Mrs. Leslie Carter in her photoplay of *Du Barry*. Mr. Thornton will play the king.

Miss Margaret Bourne has been engaged for the Henry Jewett repertoire company of the Plymouth Theater, Boston. Miss Bourne has been leading woman with Sothern and Marlowe, William Faversham, Arnold Daly, and Seven Days company, and should prove a valuable member of the company.

A. S. Bryon has been playing at Poll's, Waterbury, Conn., in *A Fool There Was*. He was especially engaged for this production. Mr. Bryon is a favorite in Toledo, Ohio, and many requests have been received by the Keith company in that city, even this early, for his return this season, which he may do if he can be induced to leave the Poll players, Baltimore, who are likely, however, to continue their stock work all through the coming Summer. Mr. Poll has secured Mr. Lowell Sherman and Miss Grace Huff for leads, and they are considered the best stock leaders obtainable.

LATE LONDON PLAYS

"The Grand Seigneur" and "The Laughing Husband" Leading Attractions

The most recent features of importance of the London theatrical season are the production of *The Grand Seigneur*, a four-act play by Edward Ferris and B. P. Matthews, produced at the Savoy Oct. 4, and *The Laughing Husband*, musical comedy in three acts, from the German, music by Edmund Eysler, at the New Theater.

Mr. H. B. Irving was rapturously received in the former play, the scene of which is laid during the French Revolution. Irving plays Desiré Marquis de la Vallière, a character of conflicting elements, half base, half noble, who in order to make Adele Vernet (played by Marie Löhr) marry him, decoys her to his rooms and tries to compromise her as a way to forcing her consent. She turns from him, however, and Desiré vows to be revenged on Adele and his rival, whom she means while married. He betrays them to the Revolutionists after assuming the disguise of a republican general, but finding her too



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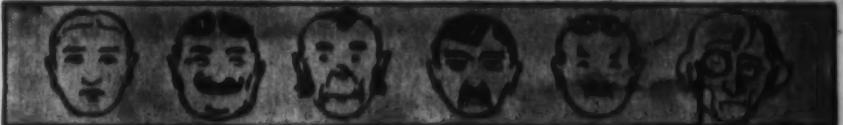
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steadfast to be seduced at the price of liberty even, he realises her nobility and dies in aiding her escape.

The Laughing Husband has apparently scored a success, as it has a good book and Eysler composes unusually bright tunes, as we can testify who have heard his *Lovely Cure*, *Woman Haters*, and *Vera Violetta*. The fun turns on the problem that Ottaker Bruckner, a retired confectioner, has a wife who desires to shine as a great literary light, and who, to obtain something like "local color" for her works, indulges in a platonic flirtation with Count Belzal, who takes her advances seriously and whose ardor precipitates various amusing complications. Courtoise Pound makes a success of the part of Bruckner. Miss Daisy Irving is the literary wife and George Carvey is seen as the Count.

PARIS DRAMATIC SENSATION

The Gay City Admits Being Shocked by "La Phalene"

A new play, by Henry Bataille, *La Phalene*, has penetrated pachydermatous Paris, and shocked it to its very core. It was produced at the Théâtre du Vaudeville night of Oct. 24. The story is about a talented young sculptress, who, suffering from tuberculosis, is given but five more years to live. An Italian prince implores her to marry him. She, however, prefers life untrammeled by wedlock. A brutal young American art student at the Bal des Quatres Arts fascinates her and she becomes his companion; but she soon returns to the prince and tells him her experience. During the recital she is in the scantiest of costumes. She still refuses to marry the prince, however, and when he leaves her, from fear of contracting consumption, she kills herself. The piece is brilliantly produced, acted by a notable cast, and all agree that the workmanship is of Bataille's best, but it is too much for Paris morals, and even the critics are shocked. All sorts of topics are discussed and introduced in an audacious manner—sex problems, tango dances, aviation, Hungarian orchestras, and Isadora Duncan. The heroine is regarded to an extent as a copy of the character of Marie Baskirtoff, the girl artist who suicided in Paris some fifteen years ago, and left her sensational memoirs for the discussion of all nations.

his first part in a stock company in Denver. He toured the country for twenty years as the head of his own company of players. For three years Mr. Kennedy appeared in the airdome at Union Hill, N. J., which he built, with his own stock company. From there he went to Los Angeles, where he was the leading comedian in the Belasco Stock company. His last appearance was on Broadway, three years ago, in *The White Decade*. He is survived by his wife, Lena, and two daughters, Dorothy and Neilia, both of whom are now on the road.

"THE MERRY MONARCH"

The Merry Monarch has temporarily closed, pending some repairs which Glen MacDonough is making in the text and lyrics. The production will resume its tour in about three weeks. Some additional music is to be introduced, and Macklyn Arbuckle's piece as the governor will be taken by Ralph Herz when the musical comedy adapted from *Narragansett* goes on the road again.

"ANGEL WITHOUT WINGS"

William A. Brady gave the opening performance of his latest production, *An Angel Without Wings*, comedy by Laurence H. H. at his new playhouse in Wilmington, Del., on Monday. Prominent in the cast are Florine Arnold, Alice Brady, Charles Milward, and George Henry Trader.

A rumor got abroad in some mysterious way last week and into print that this play was *The Bird Cage*, that was withdrawn after a short trial out of town. As a matter of fact, *An Angel Without Wings* is an entirely new production and is not to be confounded with any other.



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NEW EMPIRE THEATER, WINCHESTER,
VA.

The New Empire Theater, Winchester, Va., being built by J. Henkel Henry, the owner of the old Empire, which was destroyed by fire last Summer, and William H. Baker, the chocolate manufacturer. Cost \$50,000. Will be opened to the public about Thanksgiving Day, with modern equipment, including automatic fire water sprinkler system. Capacity 925. Seating by Andrews. The policy of the house will be the better class of road shows. Vaudeville and pictures intermittently. C. O. Tennen, 1476 Broadway, room 817, is the New York agent.



Mercers, Brooklyn, N. Y.
KATE WOODS FISKE.

Kate Woods Fiske, pictured above, played and sang the title-role in *Madame Sherry* at B. F. Keith's Gotham Theater, week of Sept. 29 and the following week was sent by Mr. Keith to his Crescent Theater for a special engagement in the same part. The present season marks Miss Fiske's fourth year under this management.

DRAMA LEAGUE MEETS Its Founder Vigorously Opposes Censorship in Open Session

About 300 members of the Drama League of America convened at the Montauk Theater, Brooklyn, Oct. 21. It was the organization's first meeting, with Hans V. Kallenborn, dramatic critic of the Brooklyn Eagle, presiding. The subject for discussion was "What is Fit for Stage Production." Mrs. Best, of Evanston, Ill., the founder of the Drama League, addressed the meeting and was applauded when she said that the League would never support any censorship of the drama.

"THE SACRAMENT OF JUDAS"

Included with the Forbes-Robertson revival of Jerome's *Passing of the Third Floor Back* on Nov. 3 at the new Shubert Theater will be Louis N. Parker's adaptation from the French of Louis Tiersen, entitled *The Sacrament of Judas*. This piece, originally in three acts, has been condensed into one, especially for the use of Forbes-Robertson. The period is the French Revolution. The distinguished English actor will be seen in the role of a renegade monk, and it is said that the part affords him the finest possible opportunity for the display of his versatility. Gertrude Elliott plays a French peasant girl. The production will immediately follow *The Passing of the Third Floor Back*.

PROFESSIONAL WOMEN'S LEAGUE

The date of the bazaar to be held by the Professional Women's League at the Waldorf-Astoria, covers two days, Dec. 19, 20. A costume dance is to be given at the rooms of the organization on Friday night. The members are busy rehearsing for their big programme to be given at the benefit at the Broadway Theater in November. New members are coming in regularly, possibly because they saw the good times going on on Drama Day, when Mrs. Sol Smith "starred" in a sketch by Sedley Brown, supported by Leslie Bingham, Allen De Monde, and Arthur Fox, and again at the Good Fellowship Dinner recently, when Dr. Madison C. Peters spoke on the high cost of living and Belle Gold made a speech.

END OF GARDEN VENTURE

The Garden Theater is again dark. The Garden Stock company, which opened Oct. 15, closed during the evening performance of *Ten Nights in a Bar-room* on Oct. 21. It was announced from the stage that a member of the company had been injured by failing scenery, but it is reported that injured feelings, caused by the suffering members of the company in consequence of failing box-office receipts, was really the reason why the performance stopped. It is alleged that patrons of Tuesday night were given tickets for a Wednesday night performance, which never took place.

ADA REHAN BACK

Miss Ada Rehan completed her twentieth round voyage aboard the *Philadelphia* last Saturday, when she returned from her annual Summer visit to England.

STAR AND SOUBRETTE TILT

Kitty Gordon and Mary Ambrose in Justice's Court in San Francisco

Mary Ambrose, who played Princess Diana in the Enchantress company, has sued Mr. Gailey and the company for \$65 salary and \$250 damages for breach of contract, in San Francisco.

Miss Ambrose contends that she was prevented from performing her contract, and claims that the trouble arose from the line, "I got you." Kitty Gordon, the star, wanted her to repeat the "I" and after the speech in a mysterious manner; that she insulted her, whereupon she left the rehearsal, but appeared on Oct. 9 to play her part, when Mr. Flynn, the manager, refused to let her go on. She persisted in staying on the stage and he dragged her off.

The defense claims that Miss Ambrose wilfully refused to render the line as Miss Gordon requested it read.

The case lasted two days and the entire company, including the star, testified. It was tried before Justice A. T. Barnett, who took the matter under advisement and will render decision shortly. Judge Barnett is the San Francisco correspondent of THE DRAMATIC MIRROR.

CENTURY THEATER CLUB

The Century Theater Club held its first social meeting of the year, at the Hotel Astor, on Friday, Oct. 24, when a very large audience assembled to listen to the excellent and varied programme which had been prepared under the direct supervision of the executive board. At the last members' meeting, Mrs. Lewis M. Isaacs addressed the club on "The Drama League of America"—its inception, character, and growth—to such excellent purpose that the Century Theater Club joined as a body that organization, which stands for much for which the Century Theater Club was itself organized. Mrs. Grace Gayler Clark, the new president, gave a short earnest talk to the club. The Temperamental Journey is the first play scheduled for the club to attend, on Oct. 26, under the auspices of the chairman of matinees, Mrs. Thomas Gibson.

DEATH OF S. E. GROSS

Samuel Eberly Gross, of Chicago, a wealthy real estate operator and author, who wrote Edmund Rostand, the French dramatist, for plagiarism, died Oct. 24 in Battle Creek, Mich.

The United States Court sustained in 1902 the contention of Mr. Gross that Rostand's play, *Cyrano de Bergerac*, had been plagiarized from Gross's comedy, *The Merchant Prince of Cornville*. Mr. Gross had employed literary experts to investigate here and abroad, and the case attracted international attention.

Mr. Gross played an important part in the development of Chicago. He built twenty-one of the suburbs which later were incorporated as parts of Chicago; built more than ten thousand houses, and sold more than forty thousand lots. Mr. Gross was born in Dauphin, Pa., in 1843.

MOLINEUX PLAY OPENS

The Belasco production of *The Man Inside*, the play by Roland B. Molineux, that is said to deal in a new way with the regeneration of the criminal, was given in Cleveland last night. A rehearsal was given in the Belasco Theater in New York on last Wednesday morning with Thomas Mott Osborne, chairman of the Prison Reform Commission, who recently finished a voluntary sentence at hard labor served for the purpose of getting first-hand knowledge of prison conditions, present. David Belasco and his general manager, Benjamin F. Roeder, left for Cleveland with the company, which includes Charles Dalton, John Cope, A. E. Anson, A. Byron Beasley, Helen Freeman, and Clare Weldon, on Thursday. After a short road tour the play will be seen in New York.

"THE HONEY BEE"

The Honey Bee, the new comedy by Hutchison Boyd and Rudolph Bunner, which Harrison Grey Fiske is rehearsing for early New York production, deals with the feminist movement in a novel way. The husband, an inventor, fails to achieve success. A New Woman agrees to finance further experiments on a new pattern of lamps on condition that the wife becomes the inventor and the husband the housekeeper. The unusual experiences that follow demonstrate that the honey bee, "the worker," as the New Woman puts it, "the emancipated bee," is merely a bee of the neuter gender.

MANSFIELD MEMORIAL WINDOW

A memorial window to the memory of Richard Mansfield was dedicated at the Church of the Transfiguration ("The Little Church Around the Corner"), Oct. 21, in the presence of a large gathering. It is Mrs. Mansfield's tribute and tender commemoration of her late husband, and occupies a place on the south side of the nave. The window was designed by Frederick Steinmetz Lamb and is a product of his studio.

"FRECKLES" REPEATS WELL

Freckles recently played return dates at Reading, Wilkes-Barre, Altoona, Johnstown and McKeesport, Pa., to increased receipts, and is to repeat at other points on the route.

AN INNOVATION

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Leads

Oregonian, Sept. 1, 1913. Mr. Woodruff is inimitable in the role of Nat Duncan. His characterization of the alternating elements of honor and love of money is flawless. His stage presence and the atmosphere of youth he emanates are delightful.

Kindling, Telegram, Sept. 8, 1913. Mr. Hall as Heinie Schultz, broad and bulky, looks like an ideal stevedore. His performance is easily superior to that of the actor who played the part in Miss Ellington's company. Mr. Hall sustains the character throughout.

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ACTORS' EQUITY ASS'N

Standard Contract Completed—Special Stock Contract—Election of Members

In order that the members of this association (room 605 Longacre Building, New York city) may be kept fully informed as to its progress, the Council have decided, through the courtesy of the editor of THE NEW YORK DRAMATIC MIRROR, to avail itself of that organ as its official mouthpiece, and to publish each week a statement of all items of interest to members.

The Council meetings have been held every week since the organization last May. The Contract Committee have completed, after many revisions, the final draft of the proposed Standard Contract, which is now being printed for general circulation preparatory to its discussion at the semi-annual general meeting, to be held next month, notice of which will be duly made.

A special contract adapted to stock companies is now being drafted.

At the last meeting on Oct. 20, the following members of the Council were present: Mr. Francis Wilson, presiding; Messrs. Arden, Cope, Bell, Nash, Coburn, Connelly, Courtleigh, Westley, Purdy, Kyle, Ellis, and McRae.

The secretary reported the total membership 621, of which 64 are women.

New members elected: Katherine Presbrey, Natalie Perry, David Warfield, Charles Trowbridge, Charles Miller, John Barrymore, John P. MacSweeney, William R. Daly, Francis Coulton, and Hoy Gordon.

The treasurer, Mr. Richard A. Purdy, reported that the finances were in a most satisfactory condition.

Members are particularly urged to exert all possible influence to increase the membership of the association and to send to the secretary the names and addresses of all those who are eligible.

By order of the Council,

Notice Is Hereby Given

THAT MR. CHARLES FROHMAN owns the exclusive performing rights in the United States of America of the play, "A MESSAGE FROM MARS," in which MR. CHARLES HAWTREY appeared in this country, under the management of MR. FROHMAN, and any performance, by means of motion pictures or otherwise, of this play or of any play under the title of "A MESSAGE FROM MARS" will be an infringement of his rights, which will be protected by such proceedings as may be advised to take.

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FROM PHILADELPHIA

Chestnut Street Theater Closes.
"Little Café" Continues to Please.
Olga Nethersole in New Sketch.
"Stop Thief" at the Garrick.
C. E. Barnes III—Sails for Europe.
Grand Opera to Open Shortly.

PHILADELPHIA, Oct. 28 (Special).—Another of the oldest theaters in this country has been compelled to close up because of not complying with the strict fire and building laws now in force. It is the well-known Chestnut Street Theater of Philadelphia, which for the past seven years has been the home of the Orpheum Players, the oldest stock company in Philadelphia. Last Saturday night the final performance was given and the evening was a sorrowful one. It marked the three thousand eighth hundred and sixteenth consecutive performance given by the Orpheum Players, the attraction being "The Second Mrs. Tanqueray." The Chestnut Street Theater has had many interesting careers, as it was here that Mr. Zimmerman, one of the biggest theatrical magnates in Philadelphia, began his theatrical career as an usher.

Olga Nethersole, the noted English actress, is now doing vaudeville time and was the headliner at Keith's. Very well press-agented, she attracted large crowds, but was a distinctive disappointment in the new play, utterly lacking the dramatic possibilities, called "The Last Scene of the Play." The sketch had no action and Miss Nethersole was given little opportunity to display her great emotional gifts.

At the Garrick "Stop Thief" which was to open in New York after having its first local presentation, while "A Romance of the Underworld" is a new bill at the Walnut.

Fanny's First Play continues to do a good business at the Adelphi, while the funeral airs of "The Little Cafe" is attracting thousands to the Forrest. Milestones at the South Broad continues to do a nice business.

Grand opera will shortly begin at the Metropolitan. Director Campanini has returned from abroad and rehearsals have begun for Tosca, which will be given Nov. 3. This means that the "Met" temporarily disappears from view, and the Metropolitan Opera House is in the limelight for the next few weeks.

Charles E. Barnes, the well-known press representative in Philadelphia for Keith's, has been seriously ill for a number of weeks, and has been granted a leave of absence until Dec. 1.

He sailed last week for the Mediterranean, accompanied by his wife and daughter.

J. SOLIS-COHEN, JR.

FROM BOSTON

"The Madcap Duchess" in Town.
"The Whip" Opens a Day Late.
"The Strange Woman" in Hub City.
"Let's Go A-Gardening" Pleases.
Craig in "Held by the Enemy."
Arllis in New Play on Nero.

BOSTON, Oct. 28 (Special).—Last night Elsie Ferguson in her new play by William Hurlbut, "The Strange Woman," opened at the Park. It will stay three weeks. Stop Thief Nov. 17.

The Madcap Duchess, Victor Herbert's newest operetta, as the attraction last night at the Colonial, the composer conducting. Ann Swinburne and George Hill have the leads. The name of the librettist, David Stevens, is familiar in Boston.

Another piece new to the stage is Let's Go A-Gardening, with which Harry Jewett and company began their season at the Plymouth last night. Mr. Jewett is returning to the stage for the first time since his appearance as the grand duke in "The Man from Home." He has been busy for two years in organizing this new company, which is an interesting attempt to return to the standards of the stock companies of the last generation. The young woman is Marie Leonora, wife of Miss Horner's company and of The Butcher on the Wheel. The author of the play is Badillo's student.

The Blue Bird is back at the Shubert for a single week. In commendation of it the Drama League has issued for the first time an advance bulletin. There will be a matinee every day, beginning Wednesday, Nov. 3. Al. Jolson in The Honeymoon Express.

John Craig at the Castle Square is playing a Confederate soldier for the first time. The play is Held by the Enemy. Next week, we, the people, a new play by Frederick Ballard, the author of Xantippe, and E. O. Banck, another Harvard playwright.

The Whip will open Tuesday, Nov. 4, instead of Monday at the Boston, to give time for the great amount of mechanical preparation.

When Broadway Jones closed here Saturday it was Boston's last opportunity to see not only George Cohan, but Mother and Father Cohan as well. All three will retire in the Spring.

After a great deal of doubt it now appears certain that Maude Adams will come to Boston, for the first time in two years, following Julia Sanderson, at the Hollis, Nov. 17, and playing one week in Peter Pan. The Sunshine Girl has succeeded in putting the Hollis back where it belongs, as one of Boston's most prosperous houses.

Boston is to be the scene of William H. Crane's revival of The Henchman, which will follow Miss Adams at the Hollis Nov. 24. The old Bronson Brown piece has been rewritten by Winchell Smith and Victor Mapes. Stuart Robson's old part will fall to Douglas Fairbanks, and Amelia Bingham and Patricia Collins will also be in the cast.

Bought and Paid For continues a big popular success at the Majestic.

George Arliss, although he will continue to act Dierell for two years to come in territories as yet uncovered, already has in hand his next play. It is about the Roman Emperor Nero, but it is not at all a classical play, as it will show Nero in his home, as a man rather than a ruler. Mr. Arliss looks far into the future to a new play, Dierell, Sentiment, and others, but for some time yet his manager and his public demand Dierell.

I. BARTON KRIS.

CHICAGO NOTES

Chauncey Olcott's popularity is drawing throngs of his admirers to the Olympic, where his new Rita Johnson Young play, Shameless Dhu, is on view. It is less tempestuous but just as full of pretty melodies as his other box-office successes. Constance Molinaux is again his leading woman, and as beautiful as ever.

The Red Canary has failed to score at the Studebaker, although the critics had to say nice things about Lima Abarbanell and flattery things of the company. The Lyric, Barnes.

The new attractions this week are Oh! Oh! Delphine, at the Illinois; Raymond Hitchcock in The Beauty Shop, at the Grand Opera House; and When Love Is Young, by Mrs. Young, at the Cort. The others are: Blackhawk, Otto Skinner in Kismet; Studebaker, The Red Canary; Powers, The Governor's Lady; Garrick, William Hodge in The Road to Happiness; American Music Hall, Lewis Fields in All Aboard; Princess, Doris Keane in Romance; Auditorium, policeman's benefit, The Passing Show; Howard's Emma Carr in A Broadway Honeymoon; U. S. Trip to Washington; Palace, Miss O'Brien's Magnificent Majestic; Louise the Dancer; McVicker's, Winona Winter; Imperial, In Old Kentucky; National, The Warlord; Victoria; Freckles; Fine Arts, The Yellow Jacket.

LITTLE MCCLUNG.

FROM WASHINGTON

"The Strange Woman" is Well Liked.
Billie Burke Coming Next Month.
Good Vaudeville at Keith's.
Sothern-Marlow Engagement Open with "Taming of the Shrew."
The Sunshine Club to Give "The Old Vermont Farm" Again.

WASHINGTON, Oct. 28 (Special).—Elsie Ferguson in her new play, "The Strange Woman," brought large and fashionable audiences to the National Theater last week, including the President and Mrs. Wilson and many from the White House, including Miss Wilson, Miss Woodrow, Miss Eleanor Wilson. The current week's offering is "The Poor Little Rich Girl." Coming attractions at the National the month of November include Robert Hilliard in The Argyle Case, Nov. 1; George Arliss in Dierell, Nov. 10; the Siegfried Pollies, Nov. 17, and Billie Burke in the Arthur Pinero comedy, The Amazonas, Nov. 24.

The Honeymoon Express, one of the best and most likable of the Winter Garden vintage of musical shows, scored during the past week's engagement at the Belasco. With a tremendous advance sale, the Sothern-Marlowe engagement opened this present week in grand style.

At the Columbia Theater Maxine May was again on its third visit, a most enjoyable entertainment. Mabel and Eddie Tallaferro, joint stars in Young Wisdom, a new play by Rachel Crothers, find many admirers on the excellent Monday night commencement. May Robson follows in Mrs. Mat Plummer.

Barbara Fritchie, Clyde Fitch's Civil War drama was the Poll Players offering of the past week. The present week's bill is Captain Jinks of the Horse Marines.

The Common Law was the attraction at the Academy of Music during the engagement just closed. The Round-Up is the current week's bill.

The audience at Keith's is continuously strong, with an entertainment programme of the best of interesting acts in vogue.

Victor H. Johnson, formerly musical director of the Lafayette Square Opera House, now the Belasco, is the newly appointed director of Keith's.

The Sunshine Club of Washington gave a most successful performance of the rural comedy, The Old Vermont Farm, under prominent society patronage for the benefit of a projected home and club for working girls to be organized in the near future, at the Columbia Theater, Tuesday, Oct. 21, scoring so strongly that the presentation will be repeated. The presentation was under the direction of G. Stuart Brodsky.

JOHNSON T. WARDE.

SAN FRANCISCO

The Columbia offered Count of Luxembourg week commencing Oct. 20 to a big house pleased.

The Alcazar staged Oliver Morosco's Help Wanted Oct. 20 and had in the cast the two principals that lent so much to the success when the play was offered in Los Angeles.

The Cort had William Faversham for week ending Oct. 27.

The Savoy has changed hands again. Fleet Bowstwick has acquired an interest in the house and the name has again been restored—Fleet in place of Oriental. The Commission was put on Oct. 21, with the same stock. Last week, Oct. 27, the stock co. will take a vacation, while the Traffic co. returns for seven nights.

The Gaiety, the new house opposite the Orpheum, opened Oct. 18 with a packed house and thousands were turned away. The Candy Shop was given very successfully, with a good co., and the Broadway Show Girls lived up to their reputation. Mayor Rolph was there and made a nice talk. Rock and Fulton are the big numbers in the play.

The Mechanics co. is having financial difficulties and Mr. Gates, connected with the co., is also pressed. Mr. Curran, manager of the Cort, has advanced quite a sum to tide over matters.

A dispute from Sacramento states that The Lure has been barred from there by the commissioners, they calling it an immoral play.

Gorsone, the singer, fell ill after his last concert, Oct. 16, and had to postpone his last concert, which he was to give Oct. 19-21.

Sam Berger, who used to be a star boxer and who now has a large clothing store here with his brother, has been appointed manager of the Gaiety Theater, which opened Oct. 18 for the first time. Sam Berger is a smiling, popular fellow and well suited to such a position.

Faversham gave a lecture on Julius Caesar before the Drama League and Miss Collier read a paper on "The Women of Shakespeare" afternoon of Oct. 22 at the Cort. Frederick Armes, of the University of California, is the president. Under this society all the great stars are honored at the Greek Theater at the university.

The Theatrical Mechanics' Association had a benefit at the Tivoli Oct. 21. All theaters contributed.

A. T. BAILEY.

MONTREAL

An event in the theatrical season was the coming of Cyril Maude to His Majesty's Oct. 20-22, in a repertoire including The Second in Command, Beauty and the Barge, Tantalizing Tommy, and Grumpy. Mr. Maude has a capable co., Margery Maude, his daughter, is dainty and charming. Lester Pawle, who made such a hit in Panama, was in capital. John Harwood and Mary Merrill are deserving of special mention. The Royal Opera Oct. 27-28.

Within the Law played its return engagement at the Princess Oct. 25-26 and made as much of a hit as it did on its first visit two or three weeks ago. It is played by the same capable cast. Purcell Road Oct. 27-28.

Lesky's Water Cure headed the bill at the Orpheum Oct. 20-22.

James J. Corbett was the headliner at the Francois Oct. 20-22.

Miner's Big Frolic was at the Gaiety, with Sam Rice featured, Oct. 20-22.

Five Durangs were the feature at the Imperial Oct. 20-22.

The old Lyric, now called the New Grand, has opened as a high-class moving picture house.

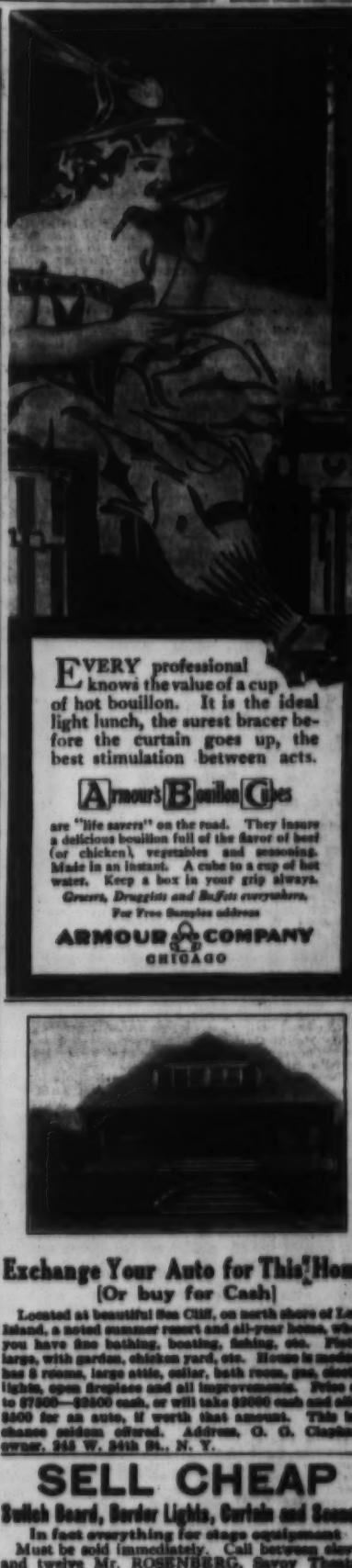
W. A. TURNBULL.

CALGARY

Olive Valli, in The Girl from Mamm's, played to good business at the Sherman Grand Oct. 18-19; no satisfactory.

At the Empire Alf Goulding and co. in A Night in Mexico have a good act, but the feature of the bill was the violin playing of Alexander Kaminsky.

GRANOS FONZAS.



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A second company of At Bay is being formed for touring while the first one remains in New York. The Shuberts have made this move in view of the play's continued success.

NEWS OF OTHER CITIES

BROOKLYN

Cheaper Seats in Future at Teller's Broadway Theater

Eleazar Gates's play, "The Poor Little Rich Girl," was offered to patrons of the Broadway Theater at popular prices. Owing to the strong competition from the De Kahl Theater, which is offering Broadway attractions at \$1 for best seats, the management of Teller's Broadway Theater has decided to adopt the same policy. It was inaugurated with this attraction Oct. 20.

Valli and Harrison Brookbank appeared in the principal roles of "The Purple Road" at the De Kahl Theater. The production drew to capacity houses, and was well received by Brooklyn theatergoers.

"The Own Master," with the original Broadway cast, proved to be a delightful attraction for the audience of the Majestic Theater. The work of George Glaudeman and Ellen Mortimer is worthy of special mention.

It was unquestionably Irish week at the Manhattan Theater. Patsy O'Hara was featured in Augustus Pitt's play, "In Old Dublin," and drew to splendid business.

The Newlyweds and Their Baby, a musical extravaganza, was last week's attraction at the Gayety Theater.

J. LAMOR DAVIS.

ROCHESTER

The Garden of Allah at the Lyceum Oct. 20-25, drew large audience.

The Whip at the Shubert week of Oct. 20 had good business.

Frank La Rue and Eddie Graham gave excellent performances of "The Speedthrift" at the Baker Theater Oct. 20-25.

The Temple offered good vaudeville for the week of Oct. 20-25. The Four Birds headlined.

Jack Walsh of the Gardin de Paris Girls co. and John Howard of the Red Petticoat co. in the Boys and Belles, the tableau musical comedy, was the headliner at the Family Oct. 20-25.

The Girls from Starland made a hit at the Corinthian Oct. 20-25.

ROBERT HOGAN.

BUFFALO

After Five was thoroughly enjoyed at the Star Oct. 20-25, and is bound to win its way. Farcical, witty and original, and acted by a cast that leaves nothing to chance. Forrest Winant, David Burton, James Bradbury, Ivy Trautman, and Jessie Ralph are the principals. Coming Oct. 27 for a week, The Garden of Allah.

Emma Trentini in The Firefly, at the Tuck, Oct. 20-25, drew record-breaking audiences.

Thomas E. Shee was welcomed with well-filled houses during his engagement at the Majestic, Oct. 20-25, in his newest play, The Whirlpool. Oct. 27 Life's Shop Window. The bill at Shee's Oct. 27 included David Burman.

The new Lyric has established its popularity, Oct. 20-25 Ruth Ling Fey, the magician, and other good acts. Oct. 27 The Mother Goose Girls.

The Monte Carlo Girls made good at the Gardner Theater Oct. 20-25. Oct. 27 Blanche Baird's Big Show.

The Star and Garter Girls, with lots of go and dash, drew big audiences to the Lafayette Theater Oct. 20-25. Forster's American Beauties Oct. 27 Nov. 1. J. W. BARKER.

SYRACUSE

The Passing Show of 1913 attracted large houses to the Bijou Oct. 17-18. Fay's in Hotel, with Miss Gray delighted good audiences Oct. 20-25, and The Moon Maiden finished out the week, Oct. 25-26.

Victor Herbert's latest, The Madcap Duchess, was elaborately put on at the Empire Oct. 20-25 and attracted well. Mr. Herbert directed the orchestra.

At the Bataille Oct. 18-19 The Call of the Heart to mediocre attendance. The Behan Show, with Lew Kelly featured, did a big business Oct. 20-25. Harringtons, Reynolds in The Last Appeal Oct. 22-25.

The managers and staff of the Syracuse Herald presented a handsome loving cup to S. Garrison Lapham, the dean of the newspaper fraternity in this city, Oct. 17, who recently resigned as dramatic editor of the Herald to retire from active work.

E. A. BRIDGEMAN.

SCHENECTADY

At the Van Gurk Opera House the Dolly Dimples Girls Oct. 18-19 attracted the usual large crowds. The Albany English Grand Opera co., with an excellent cast, presented The Children of Normandy Oct. 20 in a large audience.

The Progressive Girls Oct. 20. Fay's in Hotel Oct. 20. William Collier in Who's Who Oct. 20. Evelyn Nesbit They Oct. 20. When Bunt Falls the Strings Oct. 20. Anna Pavlova Oct. 20. Monte Carlo Girls Oct. 21. Nov. 1. Lynn Howe's Moving Pictures Nov. 2-4.

Severina Dedeyra and Associate Players produced The Talker at the Mohawk Oct. 20-25. This modern domestic drama afforded Mr. Severina Dennis and Miss Mabelle Estelle their first real opportunity of displaying their ability. Miss Edna Buckley, Frank Ford, and Carl Dauphin deserve special mention for their excellent work.

A Butterly on the Wheel week of Oct. 27-Nov. 1. Manager George Ford announces that beginning next week a number of last year's favorites will

return. The first of the arrivals expected is William Angus.

Mr. Stone J. Bergstrom has bought the Majestic Theater, taking over the interests of Frank Keeney and F. S. McMann. Mr. Bergstrom, who has been managing the house for the past year, will continue the same policy of exhibiting licensed films.

NAT. SAHS.

SCRANTON

Premieres of "The Inner Shrine" and "After Five."

A capacity house attended the first performance of Wrenhals and Kemper's new play, After Five, which was at the Lyceum Oct. 18-19. If one can judge by the spontaneous laughter and hearty applause during the play, then it made an unequalled hit. The play is clean and ran very smoothly. All the parts were ably sustained, especially Tex Elwin of Forrest Winant, Oki by David Burton, Bruno Schwartz by James Bradbury, and Nora Hildreth by Ivy Troutman.

A number of theatrical people from New York were present at the performance. The Inner Shrine, dramatized by Channing Pollock from a novel of the same name, had its premiere at the Lyceum Oct. 20-25, before a large house.

The co. was excellent, and all the characters were well performed. Justina Wayne as Diana Eveleth was easily the star of the play, and scored. Hazel Harrow, Frederick Bond, Jr., Harry B. Wanis, W. S. Phillips, and Zola Tilsmarit merit special mention. Applause was generous. Stop Thief Oct. 21. Ethel Barrymore in Tante Oct. 22. Pirou Oct. 22. Nazimova Oct. 20. Fay's in Hotel Oct. 21. William Collier Nov. 1.

Bernard Graville headed an excellent bill at the Fox, week of Oct. 20 to excellent houses.

The Sunshine Girls in Hanes' Election and Shanty Town's 400 were at the Star week of Oct. 20 to good business. Pete Curley, Bella Belmont, and Betty Davidson scored. The Hoboken Circus Girls and Charles Robinson Oct. 21-Nov. 1.

Channing Pollock, A. G. Delamater, Bertie Levy, and Richard Binder were present at the premiere of the Inner Shrine Oct. 20.

C. B. DERNAN.

ELMIRA

Willie Granger, in The Master Mind, pleased a good house at the Lyceum Oct. 18. The Butler on the Wheel drew two fair houses Oct. 18.

The Moon Maiden, with Charles Burton, the composer, directing the orchestra, and featuring Mabel Wilber, was greeted by a large house Oct. 20. The music has splendid possibilities. Officer 600. Howe's Pictures Oct. 21-25. Donald Robertson and Players in The Learned Ladies Oct. 21. Madame Me Oct. 21. Sonja's Band Nov. 1.

The Marine Band received a warm welcome at the Colonial Oct. 22, and merited it.

Unusually strong bills drew capacity at the Mozart, Majestic, and Colonial Oct. 20-25. J. MAXWELL BRENNAN.

CHATTANOOGA

Klein photo-drama pleased large houses at the Bijou Theater, week of Oct. 18-19. James A. Hackett in A Grain of Dust Oct. 21. Mufti and Jeff in Panama Oct. 24.

The Hills Long Stock co. pleased good business in Raeford at the Billy Long Theater week of Oct. 18-19. Same co. appeared in The Fortune Hunter week of Oct. 20-25.

The Colonial Minstrels Maids pleased good business at the Majestic week of Oct. 18-19. Along Broadway Oct. 20-25. J. A. LAWING.

JERSEY CITY

Little Women was at the Majestic Theater Oct. 20-25. The Inner Shrine Oct. 21-Nov. 1. Snow White Nov. 5-8.

Under Two Flags was a clever production by the stock co. at the Academy of Music Oct. 20-25. The crowded houses attested. Alias Jimmy Valentine Oct. 21-Nov. 1. Shadows of a Great City Nov. 5-8.

A game of basket-ball by the Oxford Trio on bicycles was a big hit on the clever bill at the Orpheum Theater Oct. 20-25, where the business was good.

Mr. Hamlet of Broadway, with five clever people in the cast, headed the bill at the Monmouth Theater Oct. 20-25.

A great bounding wire act by Miss Armano was a big hit at the Gayety Theater, Hoboken, Oct. 20-25.

The Mollie Williams Burlesque co. were at the Empire Theater, Hoboken, Oct. 20-25, to good business.

At the Broadway Theater, Bayonne, The Girl in the Taxi was the attraction Oct. 20-25, by the clever and popular stock co. to fair business. The White Sister Oct. 21-Nov. 1.

There is a very fine programme at the Bayonne Opera House.

The Pawnee Club and the Keystone Dairy Co. employes enjoyed a theater party at the Gayety, Hoboken, Oct. 21.

Jersey City Lodge of Biks will have a star Oct. 21 and ladies' night Nov. 6.

WALTER C. SMITH.

NEWARK, N. J.

The Master Mind was well staged and enacted in the Newark Oct. 20-25. The cast included Edmund Breen.

Boult and Paid For was presented in the Shubert Oct. 20-25.

The Brownell-Stock Stock co. crowded the Orpheum Oct. 20-25, presenting Mrs. Dane's Defense. Miss Brownell gave a most convincing and satisfactory performance of the role of Mrs. Dane. This week, The Concert.

Bernard A. Reinold and co. headed the bill at Proctor's Oct. 20-25.

Billy Watson and his "Big Show" packed the Empire Oct. 20-25.

Arthur Jarrett, for two years connected with the Payton Stock co., was the headliner at the Washington, and proved one of the best drawing cards of the season.

The New Payton Theater is rapidly nearing completion, and if plans are carried out will open about Nov. 1.

GEORGE S. APPLEGATE.

OMAHA
Changes in Roster of Boyd Stock Company—
Eva Lang Company Goes to Denver

Radical changes take place in two of our leading theaters. Manager Turner, who has a lease of our leading house, the Grandeur, and also of the Boyd, has surrendered his lease of the latter and moved to the Woodward. It is given out that the Boyd will likely become the home of "movies" and vaudeville after certain formalities have been gone through with and changes made.

The Boyd Theater Stock co., which has been headed by Miss Florence Stone and Mr. David Herbin, will move to the American, but the leading members of the co. will not be taken with them. Miss Stone's place will be taken by Miss Emma Laurie and the new leading man will be Mr. Charles Bond. The Woodward Stock co., which has been at the American, will be moved bodily to the Denham Theater at Des Moines. Miss Eva Lang will continue as leading woman and Mr. David Herbin, formerly of the Boyd, will be leading man.

Miss Wiles of the Cabbage Patch was the offering of the Boyd Stock co. week of Oct. 18. The piece was remarkably well put on.

Ben Welch's Burlesques, as usual, are drawing well at the Gayety, and will be followed week of Oct. 25 by the Queen of Paris.

Good vaudeville at the Orpheum.

The Eva Lang co. is giving Mrs. Black is Back, with Miss Lang in the title-role.

J. RINGWALT.

PROVIDENCE

Peg o' My Heart returned to the Providence Opera House Oct. 20-25, where during its short engagement, it proved quite as popular as on the former visit. The Blue Bird closed the week at the Providence Opera House Oct. 23-25 to fine business.

The Price She Paid was the attraction at the Colonial, where the lovers of melodrama turned out in good numbers. Officer 600 Oct. 27-Nov. 1.

Springtime proved a capital offering for the Empire Stock co. during the week of Oct. 20-25. Good business was enjoyed. The Dancing Girl Oct. 27-Nov. 1.

Follies of the Day held the boards at the Westminster Oct. 20-25. The College Girls to follow Oct. 27-Nov. 1.

Keith's in Binghamton and co. headed a fine bill at Keith's in Binghamton.

Bertie Churchill and co. is the headlining feature of the bill at Keith's Oct. 27-Nov. 1.

Madame Johanna Gadeki was the soloist with the first concert of the Boston Symphony at Infantry Hall Oct. 21. A capacity house enjoyed a well-rendered programme.

H. P. BYLAND.

PITTSBURGH

Owing to the tremendous demand for seats at the Pitt, where George Seibel's The Lover was given its initial production Oct. 13-15, the management announced that the same offering was extended another week, Oct. 20-25. In place of Mrs. Wiles of the Cabbage Patch, Never has a play caused such keen interest and commendation as The Lover. During the second week of its engagement here, many speeches were made between the acts by prominent clergymen. The new Hope-Jones Unit Orchestra and Pipe Organ will be dedicated at this playhouse Oct. 27, with the production of the Willitsch version of Thais, and the offering continues throughout the week.

The Davis Players were seen Oct. 20-25 in The Time, the Place and the Girl at the Duquesne. Thurston Hall and Irene Oehler did splendid work, and were ably supported by a large and commendable cast. Same is the offering Oct. 27-Nov. 1.

The Five Frankforters drew largely at the Alvin Oct. 20-25, and was voted one of the best plays seen here this season. De Wolf Hopper in Miss Caprice Oct. 27-Nov. 1, then follows Emma Trentini in The Firefly.

Maud Adams and the ever-delightful Peter Pan produced good houses at the Nixon Oct. 20-25. This production was elaborate and praiseworthy. Billie Burke in The Amazon followed.

The Grand had three headliners week of Oct. 20-25. Mercedes, Sam and Kitty Morton, and Lassie's Clownland, all scoring. Lillian Shaw is the headliner of a good varied bill week of Oct. 27.

Mutt and Jeff in Panama attracted largely at the Lyceum week of Oct. 20, and after the second day played to S. R. O. business. The entire cast was a competent one. An extra matinee was given Friday. The Common Law followed.

The Watson Sisters and their own co. proved a good drawing card at the Gayety Oct. 20-25. Girls from Happyland week of Oct. 21.

DAN. J. FACKINER.

SPRINGFIELD, ILL.

All road co. are drawing well, and the big attractions like Rose Stahl, Louis Mann, and Within the Law have played to capacity.

The Chatterton's Opera House, under the management of Mr. Charles Takacs, has the S. R. O. sign hung out often.

Blindness of Virtue Oct. 18, played a return engagement. The play drew good audiences and pleased very much. Moulin Rouge Girls, a burlesque co. Oct. 18.

Within the Law Oct. 17, 18, was a big success in every way; this is the first visit of the Vanderville of a high class was on the bill at the Majestic week of Oct. 18.

There was a good bill of vaudeville at the Gayety week of Oct. 12.

A Midway Carnival, a musical burlesque, given by Empress Stock co. week of Oct. 13 at Empire Theater, pleased and drew satisfactory business. World's Series Baseball Pictures were added last of week and drew big. Fred Palmer and Alice Tipp are new additions to the co.

ELMER L. TOMPKINS.

RICHMOND

Primrose and Dockstader's Minstrels Oct. 17-18, at the Academy of Music, pleased, and business was big. Henrietta Crozman in The Tongues of Men Oct. 22, 23. Little Women Oct. 24, 25.

The Littlest Rebel Oct. 20-25, at the Bijou, pleased nice houses. Company good. The Divorce Question Oct. 27-Nov. 1.

The Lyric had a good bill week Oct. 20-25.

The Colonial had for week Oct. 20-25 five excellent acts.

Empire continues with moving picture to light business.

W. G. NEAL.

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CINCINNATI

Bela's production of *A Good Little Devil* opened for a week at the Grand, beginning Oct. 20. Big business continued through the week. The setting honors went to Claire Burke, Eva Merlin, Ernest Trues, William Norris and Leonard Chaske. *Fine Feathers* followed Oct. 27, with the cast of *Madame*, Milton Lackaye, Max Hirsch, Horace Ochs, Leila Robertson, Lydia Dickson, All-Stars, Chas. Richard Bennett in *Damaged Goods* Nov. 3.

Delayed in arriving at the Lyric by a train wreck, Louis Mann and his co. were not able to begin their performance Oct. 19 until after half-past nine o'clock. On this account the audience was not as large as it might have been. However, it was treated to the sight of the stage hands and carpenters building the scenery and setting the stage as the curtain was kept up. And to many this proved to be as interesting as the play that followed. *Children of To-day*, by Clara Lipman and Samuel Shulman, Little Women, with Robert Adams, a local stock favorite, followed Oct. 26, and Joseph Santini in *When Dreams Come True* Nov. 8.

Jack Smith, who originated the bill at Kell's Oct. 19, shared honors by the applause of the audience with William Weston and co. in their musical act, *The Attorneys*. Eva Tylor, leading woman of the Orpheum since two years ago, also made a hit in her comedy playlet, *After the Wedding*.

The stock co. at Heuck's, headed by Blanche Bryan, for their second week played in the Bishop's Carriage. The Cowntourne Oct. 20.

At the Walnut Little Lost Sister opened a week's engagement Oct. 19 in big business.

The bill at the Empress for week of Oct. 19 was headed by Archie Goodall.

At the Standard Johnie Weber and Rose Rydell's London Belles presented a fine burlesque show Oct. 19, which closed the house as the Gatsby's new downtown home of the Eastern Venus has been occupied and opened Oct. 19, with *The Honeymoon Girls*. Eva Mull and her Big Beauty Show opened at the Olympic Oct. 19, followed Oct. 26 by *The Parisian Beauties*.

JOHN RICHARD FREOME, JR.

DENVER

The Broadway Oct. 19-26 showed *The Last Days of Pompeii*. Good business. Anna Held Oct. 27-28. Mrs. Piske Oct. 30-Nov. 1. Robert Mantell Nov. 8-9.

James Montgomery's Ready Money proved a winner and drew well at the Tabor Oct. 19-25.

Madame Schumann-Heink drew a good house to the Auditorium Oct. 16. We feel unusual interest in this gracious singer, for last year when she sang here the freedom of the city was bestowed upon her. This year the mayor and his colleagues greeted her at the depot and escorted her to her hotel.

Manager Woodward has announced that Miss Eva Lang, now playing in his stock in Omaha, will head the co. at the new Deakins when it opens early in November. He failed to get Mr. Lewis Stone as leading man, who will occupy that responsible position will be announced in a few days. The theater gets its name from ex-Governor Cooner, whose estate owns the ground upon which the building stands, and holds the first mortgage on the structure.

The Drama Club of the Denver Grade Teachers is hard at work preparing a new play by G. F. Sturgis. Her Honeymoon, which will be presented at the Woman's Club the evening of Oct. 26. This is their fourth presentation, the others having been *Girls of 1776*, *The Bewildering Miss Felicia*, and *The New Lady Bantock*.

The Drama League of America, Denver Chapter, has been reorganized, new officers elected, and a programme of endeavor planned for the season. The first official function is a proposed luncheon to Mrs. Piske when she appears here. A play competition open to its members will also be conducted.

The exodus of society after the Tuesday matinee at the Orpheum was "photographed" by the movies last week, and will be shown over the Orpheum Circuit. Every one was so anxious to be taken that there was considerable confusion and much difficulty in inducing the crowd to move along and give others an opportunity to be included in the picture.

The star number on the Orpheum bill week of Oct. 20-26 was Charlotte Havencroft, whose songs with her own accompaniment on the violin are most charming.

The Cavalier Symphony Orchestra opens its series of concerts Oct. 24, featuring the Baritone Amato as soloist of the concert. The advanced sale for the series has been large.

GRANVILLE FORBES STROUS.

MINNEAPOLIS

We have only one first-class theater this season, owing to the Klaw and Erlanger-Shubert agreement. The Old Homestead at the Metropolitan, week ending Oct. 19, proved rather familiar fare. Not so there much exciting to follow. The Orpheum Pictures Oct. 20 with *Way Down East* for week ending Nov. 3. In fact the only bright spot is the promise of the Governor's Lady for a short visit toward the middle of November. The Old Homestead drew fair audiences, with Edward Snader in *Denman Thompson's part*.

At the Shubert the stock co. revived *Mother*, with Jane Tyrrell in the title-role. Averill Harris, Theodore Doucet, Lynne Starling, Pete Raymond, Louise Farnum, George Connor, Francis McLeod, and Mary Bigelow were seen in the other roles. The Boss followed.

At the Orpheum Irene Franklin, who has not been here in eight or nine years, was well received with her remarkable character songs.

At the Miller Lalla Seibert was the headliner while *A Night in a Police Station* was seen at the Unique. The Bijou, now playing vaudeville and pictures, has arranged for acts from the Pantages circuit.

CARLTON W. MILLES.

INDIANAPOLIS

Raymond Hitchcock, a great favorite here, delighted large audiences in his latest success, *The Beauty Shop*, at Knath's Oct. 16-18. The star had every opportunity for his drill fun-making and sang several good songs which pleased immensely. The Two Sentinels, a photo-drama, held the boards Oct. 18-20. Mrs. Evans' Honey Boy Minstrels Oct. 22-25. Richard Bennett in *Damaged Goods* Oct. 27-29. Henrietta Crosman in *Torment of Men* Oct. 31-Nov. 1.

The only attraction at the Shubert Murat for the week was *Lillian Russell's Big Feature Festival*. Little Miss Brown (return) Oct. 27-Nov. 1.

Life's Show Window held the interested attention of a large audience at the Lyceum Oct. 20-22. George Sidney in *Beau Javy* Oct. 23-25. The Man from Home, with Walter Marshall, Oct. 27-Nov. 1.

Ram Mann returned to Knath's Oct. 20-25.

and again brought down the house with his clever comedy work in *The New Leader*, in which he was assisted by an excellent co.

Winona Winter headed the bill at the Lyric Oct. 30-32.

The attraction at the Columbia was Hurtig's *Taxi Girls*. The Majestic offered *The Doctor Girl*.

Maggie Teyte was heard here for the first time in a concert given under the auspices of the Maennerchor at their hall Oct. 27.

Pierrot's latest, leading woman of *The Typhoon*, was at the Murat recently, was the guest at a luncheon given by Mrs. William F. Webster in her honor.

KANSAS CITY

Robert B. Mantell made his annual visit to Kansas City the week of Oct. 20, appearing at the Shubert in Shakespearean repertoire. Mr. Mantell chose King John as his opening play.

Blanche Bing Oct. 26-Nov. 1.

The Auditorium Stock presented *The Fortune Hunter* for the week of Oct. 19-25 to good business. The part of Nat Duncan, which is decidedly the big part of the play, was in the hands of Robert Dempster. As Betty, Florence Malone also had a good role and her marked ability was second only to Mr. Dempster's. Other members of the cast were well cast, while the production was attractively staged and costumed. The Lily Oct. 26-Nov. 1.

The Grand had *A Butterfly on the Wheel* Oct. 19-25, playing to good business nightly. The White Slave Oct. 26-Nov. 1.

The County Sheriff was the Lyric attraction Oct. 19-25, opening to two big Sunday audiences. The play proved to be a real "thriller" and the work of Lon Bringman as the sheriff was excellent. A Slave Girl of New York Oct. 26-Nov. 1.

Gus Edwards' sketch, *Kid Kabaret*, was the headline on the Orpheum bill Oct. 19-25. Business excellent.

The Empress had Max's Circus as the topliner Oct. 19-25, playing to the usual big business.

The Stars of Burlesque held forth at the Willis Wood Oct. 19-25, playing to very satisfactory business. The Dandy Girls Oct. 26-Nov. 1.

The Comedy Conservatory of Music, a blackface act, headed the bill at the Globe Oct. 19-25. The act as well as others pleased the usual good-sized audiences.

The Gayety had the Queens of Paris for the week of Oct. 19. Broadway Girls Oct. 26-Nov. 1.

The usual big bill at Talbot's Hippodrome found ready favor of each performance.

Madame Melba and Jas. Kullwill are announced for concert in Convention Hall this evening of Nov. 22. The evening promises to be one of the big musical treats of the season.

D. KENNETH CAMPBELL.

ST. PAUL

What Happened to Mary had extremely light business at the Metropolitan Oct. 18-19. The George Kleine Quo Vadis pictures Oct. 19-25. The Old Homestead Oct. 26-Nov. 1. Stop Thief Nov. 2-3. Way Down East Nov. 4-5. Governor's Lady Nov. 9-12. Blanche Bing Oct. 18-19.

The Huntington Players in *Kindling* opened to capacity audiences at the Shubert Oct. 19-25. The Third Degree Oct. 26-Nov. 1. Caught in the Rain Nov. 1-8. JOSEPH J. PRIEST.

DES MOINES

The Berchel offered *The Tik-Tok Man* of Oct. 17, 18 to capacity houses at all performances. Blanche Bing in *When Claudia Smiles* Oct. 22. The Price Oct. 23, 24. Way Down East Oct. 26-27.

Roger Gray and Louise Allen are appearing as headliners in the new cabaret show now at the Princess. The Waldorf Quartette also deserves special mention.

Mrs. Elbert and Getchell announce Sothern and Mariows as an early booking at the Berchel.

The Canadian National Grand Opera co. have signed to appear in Des Moines in March.

A. KAHL.

LINCOLN

Business was good at all of the houses last week, because of the large number of strangers in town for a number of different attractions, including the annual German Day celebration, Oct. 14-16; the Odd Fellows Grand Lodge, and the Minnesota-Nebraska football game and annual Homecoming Day for University of Nebraska alumni, Oct. 18.

The Oliver was dark, except for a Y. M. C. A. entertainment Oct. 14, and Baby Mine Oct. 17, 18, which played to very good business, although it has appeared here on numerous occasions in the past.

The Orpheum bill Oct. 16-18 was one of the best of the season. Catherine Courtney and co. in *The Birthday*, French Folksong.

Boyle Woolfson's Rock-A-Baby pinned excellent business at the Orpheum Oct. 18-19. The co. music, lyrics and staging was excellent.

The Lyric presented Walter Deaves, Augustus Neville and co. Newport and Stirk, and pictures Oct. 22-25. Business has been excellent all season.

The Oliver had a full programme last week, with *Way Down East* Oct. 20-22. Mrs. Flake Oct. 24, and The Price She Paid Oct. 25.

Harland and Hollison, Tojetti and Bannett, Gallico and Milian, and pictures were at the Orpheum Oct. 26-28 and played to good business.

The Orpheum programme Oct. 29-30 was excellent.

Among Lincoln's former residents who are now on the vaudeville stage the following have recently appeared in Lincoln to entertain their friends at the Orpheum: Miss Donna Adair, with the Donna Adair Trio; Miss Edith Burlingame, known in vaudeville as Miss George, of Shepard and George, and last, but not least, Walter S. "Rube" Dickinson.

V. E. FRIEND.

EDMONTON

Empire Theater: Harry Fox and Yancey Dolly with their songs, dances, and patter Oct. 19-20. Fair business. *The Girl from Munn's* featuring Olive Vail and a chorus of sixteen Oct. 16-18.

Pantages Theater: Dorothy Allen Davis and co. were headliners in *The Redemption*, plotlet of the Barbary Coast, the week of Oct. 18, but were outdistanced in public favor by the Juggling Normans, Indian club manipulators, and the Romero Family, instrumentalists.

Lyceum Theater: The Two Orphans, with Grace Aylesworth and Tryna Saldon in the title-roles. James Hearne as the chevalier and Emily Selwyn as Procrust, played to big business the week of Oct. 18. Other members of the Permanent Players' co. have good support.

AUGUST WOLF.

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and again brought down the house with his clever comedy work in *The New Leader*, in which he was assisted by an excellent co.

Winona Winter headed the bill at the Lyric Oct. 30-32.

The attraction at the Columbia was Hurtig's *Taxi Girls*. The Majestic offered *The Doctor Girl*.

Maggie Teyte was heard here for the first time in a concert given under the auspices of the Maennerchor at their hall Oct. 27.

Pierrot's latest, leading woman of *The Typhoon*, was at the Murat recently, was the guest at a luncheon given by Mrs. William F. Webster in her honor.

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HARTFORD

"The Marriage Game," by Crawford Fleener, Has Premiere

At Parsons's Theater Oct. 20-23 John Cort presented Anna Crawford Fleener's new play, "The Marriage Game." It is a good play, a little above the average, in which a public spirited young man, assisted by a worldly-wise young woman, helps some fashionable married people, who have struck several discordant notes, to get back on the right key. Orrin Johnson and Alexandra Carlisle are playing the leads.

John Mason in Indian Summer played to a good gathering of his admirers Oct. 17-18.

Anne Pavlova and her splendid co. danced Oct. 25.

Miss Hempel, the famous coloratura singer, will give a concert at Parsons's Theater Nov. 8. Miss Hempel will provide the entire programme and her accompanist will be Richard Hagman, conductor of the Metropolitan Opera co.

Sophie Tucker, called the Mary Garden of ragtime, a Hartford girl, playing in her home town for the first time at Poll's, received great ovations from her friends and admirers at all performances of Oct. 28. Miss Tucker has been playing mostly in the West for the last few years and was delighted to return to her home city, where the greeting she received exceeded all she had hoped for. She will tour the Keith circuit until June and then go to Europe.

LAWRENCE SHEPARD.

ALBANY

The Pleasure Seekers, the newest and most pretentious musical production ever seen here was given at Hartmann's Bleeker Hall Oct. 22-25, and scored an instantaneous success with full capacity audiences. Dorothy Jordan was the bright and statuesque prima donna. Her voice was in fine condition and her acting superb. Max Rosenblatt was at his best and Miss O'Brien as the chief comedienne won a genuine bit. Others in the all-star cast, which is composed of the principals, seen in the "Hanky Panky" co. and who added materially to the success of this new offering were Bobby North, Florence Moore, William Montgomery, Harry Cooper, Virginia Evans, and George White. Evelyn Nesbit Thaw Oct. 27. Madame Nazimova in Bella Donna Oct. 28. Buntly Plays the Strings Oct. 29. Anna Pavlova and Russian Dancers Oct. 30, Nov. 1.

The Gay New Yorkers at the Empire Oct. 20-22, with Will Farnum and Harry Stewart as chief performers drew full house.

Managers of Proctor's had an especially good programme of entertaining acts week of Oct. 20-25. The Fool, a comedy-drama, with Miss Claire Vincent, and Sergeant Basby, by a capable co. of seven players, headed the bill.

At the Albany Grand Beatrice Morgan in A Yellow Scoop, and Bert Leslie headed a well-selected number of vaudeville acts.

Wilson Franklin, Barnes and Ferguson, Miss Billy Chair, and the Musical Kings were the headliners at the Colonial.

William H. Hassell, a talented young dramatic critic, in the new press representative at the Albany Grand.

CLEVELAND

The vaudeville bill at the Hippodrome last week was headed by The Redheads, and is very musical, original and made quite a hit. Francis McNamee and co. presented a police graft sketch, "The Cop." Kathleen Ulifford in boy impersonations was very clever. Stepp, Goodrich and King, comedy singers.

Billie Burke in The Amazons was the offering at the Opera House last week.

The Hack was the attraction at the Cleveland, in which the Holden Stock co. participated.

LETTER LIST

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Carrittong, Phyllis, Alma

Chester, Eloise May Clement,

Lillian Coleman, Florence Clark,

Fiorone, Chapman, Virginia

Carter, Mrs. Creston Clarke,

Dobson, Blanche, Annie

Dacre, Nellie Dell, Baddey De

Forrest, Helen Davidge,

Elisco, Fernanda, Katharyn

Garrison, Jennie Gibson,

Guptal, Gertrude, Camilla Pa-

ley, Jeanne, Jeanne, Jean

Keller, Katherine Fischer, Is-

abel, Charlotte Fielding,

Mrs. Frank Foster, Hattie Fo-

ley,

Goodwin, Daryl, Clara Good-

rich, Claire Greystone, Mae

Gurley, Alta Inez Olivia, Alice

Goodwin, Arta Gibson, Helen

Gordon, Mrs. Wm. J. Gray,

Harvey, Georgia, Clara Hop-

per, Edna Henry, D. H. Hos-

ton, Miss Harriet, Helen

Hanson, Ned Harris, Laurel

Harrington, Margie, Henry,

Hesse, Hazel, Jane Houston,

Johnson, Mrs. E. G. Koenig,

Kenny, Dorothy, Zelma King,

Josephine Karrer,

Leeland, Georgette, Florence

Lester, Louise Lathrop, Pauline

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Layette, Isabella Pitt Lewis,

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guan, Rosella Meyers, Gertie

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Evans.

Percy Haswell and co. presented, at the Duchess last week, Philip Bartholomew's farce-comedy "Over Night" with great success.

Jelly June Mills and Abe Leavitt produced a very funny two-act burlesque, entitled "The Ladies' Man, at the Star."

Moorish Maids, with Jack Miller, are at the Empire.

McIntyre and Heath in The Ham Tree is the attraction at the Colonial.

The return of A Fool There Was is giving a treat to the patrons of the Prospect.

George M. Downs, Jr.

BIRMINGHAM

At the Orpheum last week the Five Old Soldier Follies made the hit of an unusually attractive bill.

At the Palace-U Vers Belmonte is making a pleasing hit with her character impersonations.

The Sheahan and Beck Opera Co., presenting Salome at the Jefferson Oct. 21, 22, did not play to as large a business as was anticipated.

The singing of Mr. Sheahan and the very artistic dancing of Miss Sophie Beauclerc were the features of the performance.

Mr. E. B. Coleman, who has been the advertising manager for the Jefferson Theater for many years will sever his connection with that house Oct. 26. He goes to Meridian, Miss., where he will take charge of the Majestic Theater, of which Oscar Lehman is the owner. Coleman has hundreds of friends in this, his home town, who wish him all kinds of good luck and prosperity.

Charles Sexton, former treasurer of the Jefferson, is now in vaudeville.

It seems now that the formal opening of the new Lortic Theater, which was to take place Nov. 4, will have to be postponed to a somewhat later date, as the work has been delayed so much that the house will not be completed at that time. In the meantime, it is stated, that the acts billed for the first weeks at the Lortic will be transferred to the Orpheum, both houses being under the control of Mr. Jake Weiss.

The work of Miss Graves Scott, who is playing the lead in The Devil's Drums at the Bijou went, in attracting a large crowd of favorable comment. Miss Scott has a very charming stage presence, and delivers her lines in a convincing and appealing manner. While in this city she is the guest of a former college mate, Mrs. H. C. Woodson.

JAMES EDWIN DEDMAN.

SPRINGFIELD

At the Court Square Oct. 20, 21 Bob Roy pleased.

There was plenty of dancing here Oct. 22-24, when the Hofmann-Poirier-Richardson combine appeared on the former date, and Pavlova and co. on the latter.

The titled dancer fainted at the afternoon performance. She insisted on appearing in the evening, but was not fit for the arduous dance, and collapsed at the close. Pavlova the following night gave the best exhibition of artistic dancing ever seen here.

The Honeycomb Express comes Oct. 29. Bouie's Band Oct. 30, and Robert Hilliard in The Artistic case Oct. 31, Nov. 1.

The Shuberts' new French musical farce, Oh, I Say! opens here Nov. 3. George Cohan brings Broadway Jones Nov. 5, 6.

George Edward Stacey, of Springfield, left last week for Cincinnati to resume his travels ahead of Blanche Ring.

George Foxhall is the new dramatic editor of the Union, succeeding the late Howard P. Marshall.

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DRAMATIC

- ADAMS**, Maud (Chas. Frohman): Balto. 27-Nov. 1. Norfolk, Va. 3-4. Roanoke 5. Richmond 7. St. Philip 10-15.
- APTER**, Fiv (Wassenaar and Kemper): Rochester 27-29. Syracuse 29-Nov. 1.
- ARLISS**, George (Liebler Co.): Haverhill, Mass. 29. Lowell 30. Lewiston, Me. 31.
- AS YE SAW** (Ida W. Shubert): Gettysburg, S. D. 29. Frankfort 30. Clark Nov. 1.
- AT Bay** (Meers, Shubert): N.Y.C. Oct. 1—*indef.*
- AWAKENING** of Helena Richele (Gloss): Lincoln, Neb. Nov. 1.
- AWAKENING**, The (Meers, Shubert): Nov. Nov. 3-8.
- BABY Mine** (Wm. A. Brady): Hampton, Ia. 29. Marion City 30. Charles City 31.Decorah Nov. 1. Cedar Rapids 2. Independence 4. Dubuque 5. Waterloo 6. Des Moines 7. 8.
- BABY Mine**: Ticonderoga, N.Y. 29. Port Hope 30. Aspinwall 31. Malone Nov. 1.
- BACHELOR'S Bon Voyage** (A. M. Bradfield): Chilliwack, B. C. Can. 29. Bellham, Wash. Nov. 2.
- BARRYMORE**, Ethel (Chas. Frohman): N.Y.C. 28—*indef.*
- BIRD of Paradise** (Oliver Morosco): Frisco 26-Nov. 1.
- BLINDNESS** of Virtue (Wm. Morris): N.Y.C. 27-Nov. 15.
- BLINDNESS** of Virtue (T. C. Gleason): Moline, Ill. 27-29. Cedar Rapids, Ia. 30-Nov. 2.
- BLUE Bird** (Meers, Shubert): Boston 27-Nov. 1.
- BOUGHT** and Paid For (Wm. A. Brady): Boston, Mass. Oct. 15—*indef.*
- BURKE**, Billie (Chas. Frohman): Pittsburgh 27-Nov. 1. Balto. 3-8. Boston 10-15.
- BUTTERFLY** on the Wheel (Geo. F. Hopper): St. Louis 26-Nov. 1. Louisville 2-8. Cinti. 9-16.
- BUTTERFLY** on the Wheel (F. A. Hayward): Williamsport, Pa. 29. Renova 30. Wellsville 31. Danville Nov. 3. Harrisburg 4. Chambersburg 5. Reading 6. Pottstown 7. Columbia 8.
- CALL of the Heart**: N.Y.C. 27-Nov. 1. Elizabeth, N. J. 3-8.
- CLARENCE**, Harry Corson, and Margaret Dale Owen: Melbourne, Australia, Sept. 1—*indef.*
- COHAN**, George M. (Cohan and Harris): Phila. Nov. 10—*indef.*
- COLLIER**, William (Chas. Frohman): Poughkeepsie, N.Y. 29. Trenton, N.J. 30. Wilkes-Barre, Pa. 31. Scranton Nov. 1. B'klyn 3-8. N.Y. 10-15.
- COMMON LAW** (A. H. Woods): Pittsburgh 27-Nov. 1. Dayton, O. 2-5. Indianapolis 9-15.
- CONFESSION** (The Frank C. Rhoades): Louisville 28-Nov. 1. Indianapolis 2-8. Dayton, O. 9-15.
- CONSPIRACY**, The (Chas. Frohman): Providence, R. I. 28. 29. Newport 30. Hartford, Conn. 31. Nov. 1. Meriden 3. Waterbury 4. Bridgeport 5. Pittsfield, Mass. 6. Springfield 7. B'klyn 10-15.
- COUNTY Sheriff** (The Chas. Frohman): Savannah, Ga. 29. St. Augustine 30. Jacksonville 31. Macomb, Ill. Nov. 1. Atlanta 3-5. Montgomery, Ala. 6. Birmingham 7. 8. Nashville, Tenn. 10, 11. Memphis 12, 13.
- COST of Living** (Rowland and Clifford): Youngstown, O. 27-29. Akron 30-Nov. 1.
- COUNTY Sheriff** (Southern): Cheaha, Okla. 29. Haskell 30. Choctaw 31. Henryetta Nov. 1. Muskogee 2. Hollenville 3. Ada 4. Sulphur 5. Ardmore 6. Durant 7. Denison 8. COUNTY Sheriff (Northern): Rock Rapids, Ia. 29. Laramie, Minn. 30. Phippsburg 31. Marshall 1. Nov. 2. Litchfield 4. Willmar 5. Milbank 6. Montevideo 7. Ortonville 8. Wheaton 9.
- COUNTRY Boy** (O. D. Jacobson): Brigham, U. 29. Provo 30. Salt Lake City 31. Nov. 1. Ogden 3. Rock Springs, Wyo. 4. Laramie, Colo. 5. Cheyenne 6. Greeley, Colo. 7. Greeley 8. Denver 9-15.
- CROMBAN**, Henrietta: Louisville, Ky. 27-29.
- DAMAGED Goods** (Richard Bennett): Indianapolis, Ind. 29. Louisville, Ky. 30-Nov. 1. Cinti 3-8. Rochester 10-12.
- DEEP Purple** (Arthur N. McDonald): Hattiesburg, Miss. 29. Jackson 30, 31. Vicksburg Nov. 1. Shreveport, La. 3. Monroe 4. Alexandria 5. Beaumont, Tex. 6. Galveston 8. Houston 10, 11.
- DIVORCE Question** (Winfield and Riddings): Adrian, Mich. 29. Angola, Ind. 30.
- GOVERNOR'S Lady** (David Be-
- lkart 31. South Bend Nov. 1. DIVORCE Question (Rowland and Clifford): Richmond 31. Philadelphia 1. Phila. 3-8. Newark 10-15.
- DOLZE**, Edward (E. B. Moore): Kentwood, La. 29. House 30. Plaquemine 31.
- DON'T Lie to Your Wife** (Harry E. Ellis): St. Joseph, Mo. 30-Nov. 1. Kansas City 2-8.
- DRAMA Players** (Donald Robertson): Elmira, N.Y. 29. Williamsport 30. Kane 31. Meadville 32. New Castle 3. Sharon 7. Warren 6-8. Greenville, Pa. 10. Rochester 11. Tarentum 12.
- HIGHER Law** (Oscar Grainer): Bakers, Tex. 29. McGregor 30. Marti 31. Whitney Nov. 1. Mt. Calm 3. Hubbard 4. Coolidge 5. Grossbeck 6. Calverton 7. Bryan 8. Belleville 10. Earle 11. HILLIARD, Robert (Klaw and Erlanger): New Haven, Conn. 29. Hartford 30. Springfield, Mass. 31-Nov. 1. Washington 3-8. B'klyn 10-12. LOUDOG, William T. (Lee Shubert): Chgo. Aug. 31—*indef.*
- EVERYWOMAN** (Henry W. Savage): Des Moines 31. Nov. 1. Newark 3-8. Plainfield 10. Atlantic City 11-15.
- FAMILY Embroidery** (Wm. A. Brady): N.Y.C. Aug. 21—*indef.*
- FANNY's First Play** (Meers, Shubert and Barker): Phila. 8-Nov. 3. Pittsburgh 10—*indef.*
- IRWIN**, May (Liebler Co.): N.Y.C. 27-Nov. 8.
- JOSEPH** and His Brethren (Liebler Co.): Boston Sept. 29-Nov. 1. Montreal 8-15.
- K 18 M B T** (Harrison Grey Fiske): Chgo. 20-Nov. 1. Milwaukee 3-8. Rockford 11. 10, 11. Madison, Wis. 12, 13.
- LABADIE**, Madame: N.Y.C. 20-Nov. 1.
- LEOPARD'S Spots** (Thos. Dix): Salisbury, N.C. 29. Asheville 30. Knoxville, Tenn. 31. Henderson, N.C. Nov. 1. Shelby 2. Spartanburg, S.C. 4. Greenville 5. Atlanta, Ga. 6-8. Abbeville, S.C. 10, 11. Union 11. Lawrence 12. Newburg 13. Columbia 14. Chester 15.
- LIFE'S Shop Window** (Lee D. Hilliard): Buffalo 2-8. Lee 9. Elkhorn 10. Ft. Dodge 11. Almond 12.
- FINE Feathers** (Eastern: H. H. Frase): Elkhart, Ind. 29. South Bend 30. Dowagiac, Mich. 31. Kalamazoo Nov. 1. Benton Harbor 2. Sturis 3. Coldwater 4. Jonesville 5. Jackson 6. Lansing 7. Battle Creek 8. Big Rapids 10. Luddington 11. Manistee 12.
- LITTLE** Feathers (Southern: H. H. Frase): Waynesburg, Pa. 29. Steubenville 31. East Liverpool Nov. 1. Salem 3. Alliance 4. New Philadelphia 5. Coshocton 6. Cambridge 7. Marietta 8. Nelsonville 10. Athens 11. Pomeroy 12.
- LITTLE** Millionaire (Howard Leigh): Luberton, N. C. 29. Orangeburg, S. C. 30. Aiken, Ga. 31. Charleston, S. C. 1. Augusta 2. Bandana 3. Hawkinsville 6. Dublin 7. Madison 8. Americus 9. Altha 10. Thomasville 11. Fitzgerald 12.
- LITTLE Women** (Wm. A. Brady): Lancaster, O. 29. Wellington 30. Chillicothe 31. Ironton Nov. 1. Circleville 8. Xenia 4. Piqua 5. Kenton 6. Bellfontaine 7. Findlay 8.
- LITTLEST Rebel** (A. H. Woods): Norfolk 27-Nov. 1. DeLand 3-8.
- GEORGE, Grace** (Chas. Frohman): N.Y.C. Sept. 25—*indef.*
- GENERAL John Ross** (Liebler Co.): Atlantic City 27-Nov. 1. N.Y.C. 10—*indef.*
- GILMORE**, Paul, Associate Player (W. F. De Vere): Blackfoot, Ida. 28. American Falls 29. Twin Falls 30. Boise 31. Nov. 1. Nampa 3. Weiser 4. Baker City, Ore. 5. Pendleton 6. Walla Walla 7. Dallas 8. Astoria, Ore. 10. So. Bend, Wash. 11. Ontario 12.
- GIRL and the Peasant** (Selwyn and Co.): N.Y.C. 25—*indef.*
- GIRL and the Stampede** (Norton and Lambert): Olney, Ill. 29. Vincennes, Ind. Nov. 1. Jasper 2. Boonville 3. Madison, Ky. 5. Bowling Green 10. Glasgow 11. Bards 12.
- GIRL and the Tramp** (Fred Bers): Lincoln, Neb. 29. 30. GIRL from Broadway: Rocky Mount, N.C. 29. Nashvile 30. Spring Hope 31. Eden City Nov. 1.
- GIRL from Mumm's** (Mr. Beck): Tacoma, Wash. 29. Olympia 30. Aberdeen 31. South Bend Nov. 1. Portland, Ore. 2, 3.
- GIRL of the Mountains**: Clarksburg, Ark. 29. Blossom, Tex. 30. Honey Grove 31. Ponham Nov. 1. Dawson 3. McKinney 4. Greenville 5. Kaufman 6. Dallas 7. Corinth 8.
- GIRL of the Underworld**: Mechanicville, N.Y. 29. Schenectady 31. Marcy 32. Cherry Valley 33. Susquehanna, Pa. 4. Bainbridge, N.Y. 5. Downsville 6. Hawley, Pa. 7. Montrose 8. Candy Creek, N.Y. 10. Adams 11. Philadelphia 12.
- GOOD Little Devil** (David Belasco): St. Louis 27-Nov. 1. Chron. 2-8.
- GOVERNOR'S Lady** (David Be-
- Nov. 1. Brooklyn 3-8. New- arche 10-15.
- NEARLY Married** (Cohan and Harris): N.Y.C. Sept. 5—*indef.*
- OFFICER**, 606 (Frank Hol- land): Prov. 27-Nov. 1. Worcester, Mass. 3-8. Rock- ester 10-15.
- OFFICER**, 608 (Eastern: A. S. Stern): Titusville, Pa. 29. Franklin 30. Oil City 31. Bradford Nov. 1. Warren 3. Meadville 4. Cory 5. New- castle 6. Sharon 7. Warren 6-8. Greenville, Pa. 10. Rochester 11. Tarentum 12.
- OFFICER**, 609 (Southern: A. S. Stern): Urbana, Ill. 29. Springfield 30. Jacksonville 31. Decatur Nov. 1. Alton 3. Centralia 3. Cairo 4. Paducah, Ky. 5. Memphis, Tenn. 6. Helena, Ark. 8. Hot Springs 10. Little Rock 11. Fayetteville 12.
- OFFICER**, 610 (Western: A. S. Stern): San Diego, Cal. 29. Santa Ana 31. Riverside Nov. 1. Redlands 2. San Bernardino 4. El Cajon 5. San Bernardo 6. Bakersfield 7. Bryan 8. El Paso, Cal. 12, 13.
- OFFICER**, 611 (El Paso, Cal. 12, 13. Augustus Pitou): B'klyn 20-Nov. 1. Newark 3-8. Plainfield 10. At- lantic City 11-15.
- OLCOTT**, Chauncey (Henry Miller): Chgo. 20-Nov. 15.
- OLD Homestead**: St. Paul 26-Nov. 1.
- PAID in Full** (E. O'Connor): Royersford, Pa. 29. Center- ville, Md. 30. Harrington, Del. Nov. 1. Dover 3. Mat- ton, Md. 4. St. Michaels 5. Oxford 6. Cambridge 7. Berlin 8. Salisbury 10. Poconos City 11. Princess Anne 12.
- PATTON**, W. P. (Frank B. Smith): Red Oak, Ia. 29. Plattsburgh 30. Neb. 30. Atlantic, Ia. 31. Onawa Nov. 1. Sioux City 2. Sheldon 3. Spencer 4. Emmettburg 5. Algona 6. Humboldt 7. Cherokee 8. Salina 9. Salina 10. Ft. Dodge 11. B'klyn 12.
- PEG o' My Heart** (Oliver Morosco): Rochester, N.Y. 27-29. 100th Regt. 30. Scranton, Pa. 31. Wilkes-Barre Nov. 1. Washington 3-5. Johnstown, Pa. 10. Alfalfa 11. East Liverpool, O. 12.
- PEG o' My Heart** (Oliver Morosco): Bennington, Vt. 29. Pittsfield, Mass. 30. Great Barrington 31. Winsted, Conn. Nov. 1. Danbury 3. White Plains, N.Y. 4. Peekskill 5. Newburgh 6. Kingston 7. Poughkeepsie 8. Plainfield, N.J. 10. Dover 11. Easton 12.
- PHILLIPS**, Al. and Letitia Shaw (Rowland and Clifford): Gary, Ind. 27-29. Ft. Wayne 30-Nov. 1.
- POOR Little Rich Girl** (Klaw and Erlanger): Washington 27-Nov. 1.
- POTASH and Perlmutter** (A. H. Woods): N.Y.C. Aug. 16—*indef.*
- PRINCESS** Theater Co. (Win- throp Ames): N.Y.C. Oct. 9.
- PRUNILLA** (Winthrop Ames): N.Y.C. 22—*indef.*
- READY Money** (Wm. A. Brady): Denver 19-31. Ordway, U. S. Nov. 2. Salt Lake City 3-5. Pocatello, Ia. 6. Boise 7, 8. Aberdeen, Wash. 10. Seattle 11-15.
- REBECCA** of Sunnybrook Farm (Lerner-Brown): B'klyn 27-Nov. 1.
- ROMANCE** (Chas. Dillingham): Chgo. Sept. 26-Nov. 22.
- ROMANCE** of the Underworld (Rowland and Clifford): Phila. 27-Nov. 1.
- ROSARY**: The: B'klyn 27-Nov. 1.
- RORARY**, The (Rowland and Clifford): Newark 27-Nov. 1.
- ROYAL Slave** (Wetzel and Rosner): B'klyn 27-Nov. 1.
- ROUND Up**: Washington 27-Nov. 1.
- BUSSELL**, Annie (Lawrence J. Ahnaik): Atlanta, Ga. 27. Anniston, Ala. 28. Rome 29. Knoxville, Tenn. Nov. 1. Chattanooga 3. Birmingham 4. Mobile 5. Montgomery 6. Mobile 7. Tuscaloosa 8. Phenix City 9. Tuskegee 10. Ft. Morgan 11. Ridgway 12. Bradford 13.
- WHIP** (The Conquest and Gest): Boston Nov. 8—*indef.*
- WHIP** (The Conquest and Gest): Toronto 27-Nov. 1. Buffalo 2-8.
- WHITESIDE**, Walker (Walter Floyd): Sioux City, Ia. 29. Sioux Falls 30.
- WHITE SLAVE**: Kansas City 27-Nov. 1.
- WILLIAMS**, Ruth (Arthur G. Alston): Lake Charles, La. 29. Beaumont, Tex. 30. Galveston 31. Houston Nov. 1. Wharton 2. Bay City 4. Victoria 5. Beeville 6. Cuero 7. Yoakum 8.
- WITHIN the Law** (American Play Co.): N.Y.C. Sept. 11. 1912—*indef.*
- WITHIN the Law** (American Play Co.): Newark Nov. 1.
- WHAT Happened to Mary**: B'klyn 27-Nov. 1.
- WHAT Happened to Mary** (Carl Zellner): Mahanay City, Pa. 29. Hazleton 30. Bloomsburg 31. Carbondale Nov. 3. Shamokin 4. Sunbury 5. Williamsport 7. Lock Haven 10. Renovo 10, 31. Mary's 11. Ridgway 12. Johnsonburg 13. Bradford 14.
- WHIP** (The Conquest and Gest): Boston Nov. 8—*indef.*
- WHIP** (The Conquest and Gest): Toronto 27-Nov. 1. Buffalo 2-8.
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- WITHIN the Law** (American Play Co.): Newark Nov. 1.
- WHAT Happened to Mary**: B'klyn 27-Nov. 1.
- YOUNGER Generation** (Chas. Frohman): N.Y.C. Sept. 25—*indef.*
- PERMANENT STOCK**
- ACADEMY**: Jersey City. **ACADEMY** of Music (Wm. Fox): N.Y.C.
- ALCAZAR**: Frisco.
- ALLEN**, Lenore (Lawrence and Bridge): Moose Jaw, Sask., Can.
- EDMOND**: B'klyn.
- HUNK-NICHES**: Erie, Pa.
- SHURENT** (C. A. Newlin): Milwaukee.
- AMERICAN** (H. R. Polack): Pittsburgh.
- AMERICAN** (Harry Clay Bla- den): Newark, N. J.
- AWLINE** (Walter Baldwin): Lancaster, Pa.
- AUDITORIUM** (Miss M. Miller): Kansas City, Mo.
- PRINCESS** (Mr. De Forest): Chico.
- PRINGLE**, Della (G. H. Van Aken): B'klyn.
- EDMOND**: B'klyn.
- HUNK-NICHES**: Erie, Pa.
- SHURENT** (C. A. Newlin): Milwaukee.
- STAINACH**: B'klyn.
- STORK**: Cliffwood, and Hoboken, N. J.
- SUMMERS**: Hamilton, Ont.—*indef.*
- THOMPSON-Woods**: St. John, Can.
- AUDITORIUM** (A. Jones): Lynn, Mass.
- BAILLY-Mitchell**: Seattle.
- BAKER**: Portland, Ore.
- BAINBRIDGE**: Minneapolis.
- BARRITT**: Kansas, U.
- BAYLIES-Hicks**: Fall River, Mass.
- BISHOP**: Oakland.
- BODDIE**: Omaha, N. J.
- BROADWAY** (R. A. Schiller): B'klyn.
- BROADWAY** (Dan B. Sculley): B'klyn.
- BUNTING**, Mama (H. A. Schiller): New Orleans.
- BURANK** (Oliver Morosco): Los Angeles.
- CALSMITH**: Allentown, Pa.
- CALSMITH** (Calahan and Smith): Reading, Pa.
- CASTLE Square** (John Craig): Boston.
- CONNELL**: Wilmington, Del.
- DAVIS**, Harry: Pittsburgh.
- DE DENEY**: Beverly (George Ford): Schenectady, N. Y.
- EMPIRE**: Paterson, N. J.
- EMPIRE** (Spitz and Nathan- son): Prov., N. J.
- FLETCHER**, Isabel (Hugh Da- vis): Vancouver, B. C.
- GAGNON-Polk**: New Or- leans.
- GARDEN** Theater (W. B. Coleman): N.Y.C.
- GAYETY** (Anthony Michael): Hoboken, N. J.
- GERMAN**: (Ludwig Greis): Milwaukee.
- GLASNER**: Vaughan, and Fay Courtney: Cleveland.
- GOTHAM** (Mrs. P. H. Boyle): B'klyn.
- GRAND**: B'klyn.
- GREENPOINT** (Al Trakor): Greenpoint, N. Y.
- GREEN**, H. L.: Fitchburg.
- HARLEM** Opera House: N.Y.C.
- HASWELL**, Percy: Cleveland.
- HIGBY** (Mrs. C. M. Higby): St. Louis.
- HOLDEN**: Cleveland, O.
- HORNE**: Akron, O.
- HUNTINGTON**, Wright: St. Paul.
- IRVING PLACE** (Boris Christ- ians): N.Y.C.
- JACKSONVILLE** (Geo. W. Sammis): Jacksonville, Fla.
- JEFFERSON** (Julius Kahn): Portland, Me.
- GRAND**: B'klyn.
- GREENPOINT** (Al Trakor): Greenpoint, N. Y.
- NEW**, W. E.: Fitchburg.
- PAW**, William: Fitchburg.
- TOWN Fool** (Harry Green): New Virginia 1. 29. Franklin 30. Harrison 31. Adel Nov. 1. Bayard 2. Mar- tinsburg 3. Charter Oak 4. Hor- rick 5. Pender, Neb. 10. Tekamah 11. Cedar Bluff 12.
- TRAIL OF the Lonesome Pine**: Columbia, S. C. 29-31.
- UNCLE Tom's Cabin** (Kibbe and Martin): Aurora, Ill. 29. Kenosha, Wis. 30. Great Barrington 31. Winsted, Conn. 1. Wilkes-Barre Nov. 1. Washington 3-5. Johnstown, Pa. 10. Alfalfa 11. Liverpool, O. 12.
- PEG o' My Heart** (Oliver Morosco): Bennington, Vt. 29. Pittsfield, Mass. 30. Great Barrington 31. Winsted, Conn. 1. Wilkes-Barre 2. Green Bay 3. Sheboygan 4. Appleton 5. Madison 7. Rockford, Ill. 8. Peoria 9.
- WALDMANN**, Edward (R. E. Johnson): Saginaw, Mich. 29. Bay City 30. Pontiac 31. Flint Nov. 1. Owosso 2.
- WARD**, Fanny (Charles Dillingham): N.Y.C. Sept. 15—*indef.*
- WATFIELD**, David (David Belasco): N.Y.C. Sept. 30—*indef.*
- WILLARD**, Edward (R. E. Woodward): Denver Nov. 1.
- WILLARD**, Del S.: Vancou- ver, B. C.
- LONEGAN**, Lester: New Bedford, Mass.
- LONG**, Billie (J. P. Goring): Chatanooga, Tenn.
- LOUCH**, Theodore: Pasco, Wash.
- LYCEUM** (Dennis, Weiss and Dowell): San Diego.
- LYNCH**, Edward: Manchester, N. H.
- LYON**: Mobile, Ala.
- MACK**, Willard, and Marjorie Hamber: Salt Lake City.
- MAGRANE** (T. Ashton Ma- graw): Wichita, Kan.
- MAJESTIC** (J. W. Bush): Erie, Pa.
- MALLEY-Denison**: Lawrence, Mass.
- MALLEY-Denison**: Fall River, Mass.
- PRINCE**, Otis: Rockford, Ill.
- ORIENTAL** (Leon A. Kitzerow): Fries.
- ORPHNUM** (H. M. Addams): Reading, Pa.
- ORPHNUM** (J. Herman The- man): Clats.
- ORPHNUM** (Wm. A. Pace): Philadelphia.
- PALMER** (A. A. Webster): Hastings-on-Hudson, N. Y.
- PERMANENT** (Edwin C. Williamson): Hastings-on-Hudson, N. Y.
- PERMANENT** (John C. Williamson): Hastings-on-Hudson, N. Y.
- PITT** Players (Wm. M. Patch): Pittsburgh.
- POLI** (S. E. Poll): Waterbury, Conn.
- POLI** (S. E. Poll): B'klyn.
- POLI** (S. E. Poll): New Haven, Conn.
- POLI** (S. E. Poll): Wash- ington, D. C.
- PRINCESS** (Mr. De Forest): Chico.
- PRINCE** (Mr. De Forest): Chico.
- PRINGLE**, Della (G. H. Van Aken): B'klyn.
- EDMOND**: B'klyn.
- HUNK-NICHES**: Erie, Pa.
- SHURENT** (C. A. Newlin): Milwaukee.
- STAINACH**: B'klyn.
- STORK**: Cliffwood, and Hoboken, N. J.
- SUMMERS**: Hamilton, Ont.—*indef.*
- THOMPSON-Woods**: St. John, Can.
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- BAKER**: Portland, Ore.
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- BARRITT**: Kansas, U.
- BAYLIES-Hicks**: Fall River, Mass.
- BISHOP**: Oakland.
- BODDIE**: Omaha, N. J.
- BROADWAY** (R. A. Schiller): B'klyn.
- BROADWAY** (Dan B. Sculley): B'klyn.
- BUNTING**, Mama (H. A. Schiller): New Orleans.
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- CALSMITH**: Allentown, Pa.
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- CONNELL**: Wilmington, Del.
- DAVIS**, Harry: Pittsburgh.
- DE DENEY**: Beverly (George Ford): Schenectady, N. Y.
- EMPIRE**: Paterson, N. J.
- EMPIRE** (Spitz and Nathan- son): Prov., N. J.
- FLETCHER**, Isabel (Hugh Da- vis): Vancouver, B. C.
- GAGNON-Polk**: New Or- leans.
- GARDEN** Theater (W. B. Coleman): N.Y.C.
- GAYETY** (Anthony Michael): Hoboken



VAUDEVILLE



Ethel Levey's Final Week in New York; "Mon Desir" is Edgar Allan Woolf at His Best

ETHEL LEVEY is so creative and imaginative that she never appears to interpret a song twice in the same way.

At the Palace Theater last week she gave four numbers. "Bye and Bye," the first, is a song of vibrant pathos as Miss Levey sings it. It is really a

give able assistance as the associate Bohemians and Harriet Mariotte makes her bit as the eccentric chaperone stand out.

Marie Lloyd appeared to better advantage during her second week at the Palace. Then, too, she wore more attractive gowns. Her songs, to be sure, have a frankly vulgar tone, but, aside from this, there are certain little amusing touches. Miss Lloyd does sing with gusto and evident self-enjoyment. "The Wink of a Naughty Eye," with its cockney humor, breathes the atmosphere of London.

Bankoff and Girlie offered their conception of modern dances, which give the impression that the ballroom will soon have the appearance of a co-educational gymnasium. However, Bankoff and Girlie have some decidedly difficult new steps and they do them in a striking way.

A neat little dancing act, also on the Palace programme, is offered by Bradley Martin and Edith Fabrini. Moran and Wiser have a well worked up boomerang hat juggling turn. The Maxine Brothers and "Bobby," their intelligent little trick dog, present a winning little acrobatic offering.

The interior of a lonely Italian inn at night, its shadows half dispelled by flickering candlelight, is the setting of Clayton Hamilton's The Stranger at the Inn, which, at the Fifth Avenue Theater last week, introduced Tyrone Power to vaudeville.



White, N. Y.

BABETTE,
Prominent in Jesse Lasky's "Clownland."

little drama. The thought that the song is being a bit overdone presents itself, although it carries the conviction that a remarkable semblance of actual weeping is being presented. "Bye and Bye" gives a flash of surprising dramatic skill. Her previous—and more effective—rendition of the song was vivified by a subdued suggestion of pathos. Suggestion would seem to be better than realism.

"My Gal from Mandalay," slenderer than its companion melodies, but picturesque, is followed by "My Sahara Belle," a song of love in the desert, splendidly atmospheric in its execution. "I've Got Him Now" with its flavor of darkey humor, concludes her programme.

THE MIRROR has said so much in Miss Levey's praise that there remains little to comment upon. She is a splendid artiste—in lightning gracefulness of dancing, in the way she handles her voice, which, with another would amount to little, in the *éclat* finesse only to be acquired upon the Continental stage and in vividness of pantomime.

Edgar Allan Woolf has made a garret in the Latin Quartier the scene of his one-act opera bouffe, *Mon Desir*, offered by Amelia Stone and Armand Kaliss, at the Palace. *Mon Desir* is attractive, rather tuneful, and it has the lively atmosphere of the Quartier, as story-tellers paint it. Moreover, it is given with such unbounded enthusiasm by its little cast that it scored at the Palace and scored solidly.

Three penniless but happy Bohemians; an artist, an author, and a composer; are fascinated by a pretty American girl, a music student, who lives in the attic across the way. The girl escapes from her chaperone—an eccentric comedy female—and visits the studio, via an ironing board. Luck suddenly smiles upon all three Bohemians, each selling a bit of his work, and there is a gay little banquet. Of course, the artist finally wins the heart of the dashing American girl.

Mr. Woolf has been very successful with his book and lyrics. *Mon Desir* is the best thing he has given vaudeville. Mr. Kaliss is himself responsible for the music, not essentially new, but pretty.

Mr. Kaliss, too, is excellent as the artist, his personality suggesting the real Parisian. Miss Stone, as the American heroine, is sweet and vivacious. She sings agreeably. Charles Clear and Joseph Milton



FLORENCE WALTON,
Dainty Dancer, of Maurice and Walton.

Giuseppe, the proprietor, plans to have his wife, Lisabetta, charm a kiss from a wealthy stranger, that he may levy heavily upon the unknown guest. Lisabetta, who years before married Giuseppe, despises her love for his brother, Paul, pleads in vain, but the husband is relentless.

The woman tries her charms upon the stranger, who



Gould and Morris, N. Y.
TRULY SHATTUCK,
Now Appearing in the Middle West.

suddenly reveals himself as the old lover, just returned from America. He spurns her as faithless, until she tells her story of cruelty and misery. Then his old love returns. They plan a flight to the States, Lisabetta falls into Paul's arms and—Giuseppe confronts them with two friendly carbonnari.

Paul draws his revolver and, in a flash, disarms the two soldiers, as well as his brother. Then he hands a rifle to Giuseppe and takes another himself. They exit to fight it out "like men." Two rifles sound and Lisabetta waits in hysterical suspense until Paul appears in the doorway. Thus the little problem is settled to everyone's evident satisfaction.

The Stranger at the Inn isn't very near life. Neither is it melodrama adroit enough to have a thrill. It lacks the power to win sympathy, and seems just theatric. The romantic interest is not appealingly drawn. Tyrone Power plays Paul, and does all that it is possible with the role. His vibrant voice is the compelling feature of the playlet. Both Mrs. Tyrone Power as Lisabetta and Hugh Jeffrey as Giuseppe have a tendency to be over-vigorous in their dictation.

Harry Kelly and Lee Harrison, also at the Fifth Avenue, suffer from mediocre material. Kelly does his eccentric deacon characterization, while Harrison acts as feeder. They should speedily eliminate the Ward Brothers' baseball story. It is hardly fair to appropriate a joke and then tell it poorly. Librett plays quite effectively on the xylophone.

The Warning, Harry Lennoh's playlet, given its premiere by Julius Steger at the Union Square last week, is a preachment on temperance rather than a dramatic playlet. Denman is "his own worst enemy." He has lost his position and poverty is "staring his family in the face." His wife pleads, and his little boy unknowingly relates the stories his chums tell of his dad. The man, partially in a drunken stupor, falls asleep and dreams of his ultimate fate in the gutter. The scenes of his dreams are shown in dissolving pictures on the wall. Then Denman awakes, smashes a bottle in the fireplace in the middle of a little oration on the evils of drink, and his wife, rejoicing, falls into his arms.

The Warning, in the first place, has no action. It is really nothing more than a lecture in the guise of a playlet. Mr. Steger appears as the husband who



Harris and Evans, Washington, D. C.
MIZZI HAJOS,
At Palace This Week in Operetta, "Queen
Anne."

reforma. Grace Reals gives an excellent performance of the wife and Master Jack Donald furnishes an unaffected and pleasing portrayal of the boy.

Willie Holt Wakefield captivated anew at the Union Square. Her little songs have a world of delicate humor and homely pathos, and they are given with just the right touch of deft artistry and touching sentiment.

The Five Mowatts have an excellent act of its kind—the scene of club juggling. They hurl Indian clubs at each other with faultless accuracy.

Among other weirdly done things, The Ratshkeller Trio contributed a "soo" balloon about The Curse of a Gullible Mind, oddly a rag about Judgment Day.

FREDERICK JAMES SMITH.

OPERETTA POSTPONED

Lulu Glaser Defers Premiere of "Princess Shrew" Until Spring

Lulu Glaser has deferred the premiere presentation of her new operetta, The Princess Shrew, by Edgar Allan Woolf, until she returns East. Miss Glaser is appearing on the Pacific Coast in First Love, and had intended to try out her new vehicle during her engagement in San Francisco.

Miss Glaser changed her plans following the sudden death of her father. The Princess Shrew, it is now planned, will be presented in Washington, in the Spring.

OPENING OF LOEW'S ORPHEUM

Marcus Loew's Orpheum Theater, at Third Avenue and Eighty-sixth Street, opened on Saturday evening, Oct. 18. A number of prominent people in the theatrical world were present to make the occasion notable, among those who appeared being Florence Moore and William Montgomery, Frank Fogarty, Gus Rogers, Bobby North and Fio Gilbert, Irving Berlin, and Dorothy Jardin. The boxes were occupied by many well-known New Yorkers.

"THE LADY'S MAN" TRIES OUT

Last week The Lady's Man, a new musical production directed by Gus Edwards, tried out at the Hudson Theater, Union Hill, and was well received. Will J. Ward and eight girls appear in the offering.

Others on the Union Hill bill last week were the Seven Mischief Makers, Cummings and Gladings, Jack Boyce, Clark and Verdi, the Two Alfreds, the Kingsley-Benedict company, and Hayes and Altoint.

TWENTY-SIX WEEKS FOR NONETTE

Nonette, the violinist, began her third tour of the Orpheum Circuit at Omaha on Oct. 28. Her route will cover twenty-six weeks. Nonette has discarded the gypsy gown and is this year appearing in a series of unusual costumes.

JANE COWL AS PRODUCER

According to reports, Jane Cowl, leading woman of Within the Law, intended to present a new playlet at the Hudson Theater, Union Hill, last week. Owing to the illness of the leading man, the try-out was postponed. Miss Cowl, of course, did not intend to appear personally in the playlet.

NEW PLAYLET HAS PREMIERE

Olga Nethersole tried out her new playlet, The Last Scene of the Play, by Mrs. W. R. Clifford, at Keith's in Philadelphia last Thursday. During the first three days of the week Miss Nethersole offered the scene from Sapho.

LAURA BURT IN VAUDEVILLE

Laura Burt is breaking in a new vaudeville act.

TO CELEBRATE VAUDEVILLE'S THIRTIETH ANNIVERSARY

Nation-Wide Observance in Keith's Theaters—Berton Churchill Succeeds in Scenes from Classics—Duse May Enter Vaudeville

By WALTER J. KINGSLEY.

B. F. Keith invented vaudeville thirty years ago this Fall. The thirtieth anniversary of the first continuous performance will be celebrated by a nation-wide festival in the Keith theaters next month.

Vaudeville audiences will accept Shakespeare if properly served. Berton Churchill is presenting Julius Caesar and Taming of the Shrew, as well as Bulwer Lytton's Richelieu, in tabloid form in a big act by Edgar Allan Woolf, on the Keith time, and is "getting away with it." At the Orpheum last week the blank verse so beautifully read held the audience spellbound at each performance and, at the close, there was resounding applause. Many managers held that Shakespeare would never do in tabloid form, but Berton Churchill has proven them all wrong. He is brilliantly successful and will arrange other condensations of classic drama. The chief trouble with the American playgoer is that a low-brow manager too often decides upon his dramatic bill of fare and he never has the chance to see the best. When vaudeville revels in Shakespeare it is time to realize that nothing is over the heads of the public when well done.

Prosperity Note.—John Pollock has had his suit renovated and will hereafter open full stage, closing in one, however, as usual.

Cecil Lean and Lillian Lorraine are cleaning up at the Colonial this week at the head of a bill made up of Bernard Granville, Beauty Is Only Skin Deep, Owen McGivney, Cressy and Dayne, and other big acts, all of which are equally featured. Lean has written an article on his experiences in Keith vaudeville, and copies have been sent to every United manager in the country.

Some one sifted fleas on "Don," the

Talking Dog, at the Bushwick last week, and his chaperon, Loney Haskell, had a busy engagement going after them. The Citizen accused Haskell of cheating "Don" out of his heavy meat teas in order to avoid the necessity of going out with the canine for a long stroll to walk off the meal.

When Edna May does announce her plans, there will be surprises all along the line.

Duse is trying hard to make up her mind about vaudeville. On the one hand, she dislikes playing twice a day, and on the other she is attracted by the \$1,000 per day or \$6,000 per week which has been offered her for a tour of the United States. She has a repertoire of fiery little dramas by European playwrights, as she understands that vaudeville requires "punch" and "pep." Like Bernhardt, she will not play on any bill with animals or acrobats if she accepts.

Vaudeville has even held out its hand to Mary Anderson, who has been offered ten weeks at \$10,000 per week, it being held that the advertisement alone would be worth that sum. She has not refused, but there is little hope that she will accept.

From Nairobi, East Africa, there comes to the U. B. O the offer of a band of trained hippopotami which have been taught to be as docile as dogs. There are three hippopotami in the troupe, and negotiations are under way for their appearance in the Keith theaters.

An African flea has infected the insects in Gupp's Flea Circus with sleeping sickness, and their resultant lethargy has caused the manager to cancel all dates ahead.



BELLE BAKER,
In Songs at the Union Square This Week.

Jesse Lasky's Red Heads are so popular in Keith vaudeville that the newspapers are giving the great girl act voluminous special notices. At B. F. Keith's Cleveland Hippodrome this week The Red Heads are drawing houses of absolute capacity. One matinee Manager Daniels equipped the big theater with red-headed ushers, doormen, box-office staff, and a red-headed carriage starter. All red-headed girls and women were admitted free, and the result was a riot of Titian and brick-red beauties, as several thousand more than the capacity of the Hippodrome claimed tickets under the offer. A committee of newspaper men selected the three best looking "brick tops," and they were given substantial prizes. The act itself aroused uproarious enthusiasm. Of Lasky's Red Heads, B. F. Keith says that it is the best act that he has ever presented in vaudeville. Mr. Keith saw the Lasky tabloid musical comedy in Washington and immediately gave orders that it be featured to the limit as an attraction worthy of every praise that could be heaped upon it. It will be the feature at the Colonial Nov. 10, along with Douglas Fairbanks and Jack Norworth.

Every one is reading George Bronson Howard's stories of the stage and Broadway in the *Smart Set*. Several vaudeville magnates have recognized themselves in the types portrayed by Howard, who has a happy gift of hitting off personalities.

No date has been fixed for the removal of the United Booking Offices to the Palace Theater Building.

George Alexander has under advisement a tour of the music halls next season. If he secures a suitable vehicle he will come to New York for a short engagement in vaudeville.

"GARDEN PIER" THEATER LEASED

PHILADELPHIA, Oct. 28.—After months of negotiations, the deal for leasing the \$400,000 theater on the ocean end of the new "Garden Pier," Atlantic City, has been closed by Julius E. Mastbaum, well known for his local theatrical interests, as well as president of the largest real estate firm in this city. The theater has been leased to B. F. Keith for a term of thirty years at a total rental aggregating \$1,000,000. J. SOLIS-COHEN, JR.

IDA BROOKS HUNT BOOKED

Following the withdrawal of Eddie Foy from the Fifth Avenue bill last week, Ida Brooks Hunt was substituted in a new Edgar Allan Woolf operetta. Miss Hunt opened on Monday evening and scored decidedly. She immediately was booked solid over the big time. Miss Hunt is playing this week in Buffalo, with Toronto and Boston to follow. She will play the New York and Brooklyn houses in March, and appear in Philadelphia in January.

MACK JOINS "KID KABARET"

Boy Mack, formerly manager for Gus Edwards, joined Mr. Edwards's Kid Kabaret company in Omaha on Monday. Dorothy Aubrey was added to the cast at the same time as prima donna.

D'ARMOND AND CARTER AT BUSHWICK

Isabel D'Armond and Frank Carter will make their first American appearances since their successful English and Continental engagements, at the Bushwick in Brooklyn next week. They play the Orpheum during the week of Nov. 10.



MAUD MULLER AND ED STANLEY
Now Touring the Orpheum Circuit.

Unity, N. Y.



VINIE DALY.
Pretty Singer in Vaudeville.

BROOKLYN VARIETY

Joseph Jefferson, Belle Baker, and "Bachelor Dinner" Delight Theatregoers Over the River

Joseph Jefferson, Jr., in Poor Old Jim, and Belle Baker, with her clever budget of songs, were the premier attractions at Keith's Orpheum Theater Oct. 20-25. The Stan-Stanley Trio was given a hearty reception, while Berton Churchill presented a dramatic offering which embodies several Shakespearean scenes. Among the other entertainers were Laddie Cliff, James E. Duffy and Mercedes Lorenze, Morgan, Bailey and Morgan, the Three Mori Brothers, and the Four Merle Sisters.

A Seymour Brown's musical act, A Bachelor Dinner, was heralded as headliner at Keith's Bushwick Theater. Probably as much interest was aroused by the enunciations of "Don," the German speaking dog. This is due to the fact that the Bushwick is located in the heart of Brooklyn's German district. The other entertainers were Raymond and Caverly Carl Henry and Nellie Francis, and Robert L. Daley.

J. LEROY DRUG.

MULLER AND STANLEY ROUTED

Muller and Stanley have been given a solid routing over the Orpheum circuit. Edward S. Keller handles the booking. The two opened in Kansas City last Sunday.



From Kinemacolor Film.
ALICE LLOYD,
With Her Own Company at Bronx Theater.

IN THE SPOTLIGHT

Eddie Foy withdrew unexpectedly from the Fifth Avenue Theater bill last week—a touch of temperament—giving Edgar Allan Woolf a chance to present his new opera with Ida Brooks Hunt as its star. The act scored and received solid bookings.

Woolf met Eddie Loring, the booking manager, next day. "Say, he exclaimed enthusiastically, "the next time I see Foy I'm going to kiss him."

Just then the door opened and Foy, wearing his most Foyish grin, walked in. The comedian is still trying to find out why Woolf departed in such haste.

Foy received a nice lot of reviews last week for his work at the Fifth Avenue Theater. The Tribune and the Sun commented with especial kindness and reviewed his act in detail. The fact that Foy hadn't appeared at all did not make any difference. As for vaudeville criticism, "tis a pretty thing."

Edgar Allan Woolf, through his many contributions to the vaudeville stage, has made a close study of audiences. He has prepared a weekly schedule of the Fifth Avenue Theater. "Monday afternoon," he says, "dancing and cabaret acts go good, and, in the evening, they applaud every act indiscriminately at the finish. By Tuesday afternoon the comedies begin to get a ripple of laughter, and, in the night, they go big. Wednesday matinee belongs to the vocal offerings and the evening to jugglers' night. Thursday afternoon is bad. It is the servant girls' day out. So the women have to stay at home and do their own house work. Their husbands take them to the theater in the evening, and the night performance goes great. Things are all right for the rest of the week. This doesn't apply to acts on before 3 and 9 o'clock. They die on general principles."

Little Georgette Cohan, just recovered from an automobile smash-up, made her American vaudeville debut at the Palace last Thursday afternoon. The audience greeted her mother, Ethel Levey, with possibly more enthusiasm than usual, and, after her final song, "I've Got Him Now," the artiste returned for a curtain call with little Georgette.

Then, in response to the applause, Miss Levey sang a brand new verse to the final number, which she gave as "I've Got Her Now." Her deft extemporization of a new verse to fit the situation was another example of her extraordinary fertile power of creation. Moreover, it had the sincerity of coming straight from the artiste's heart.

Mado Minty, now at the Forty-fourth Street Music Hall, is described by an American critic who was abroad last summer, as "dark, ox-eyed, and peculiar as to her face. She wears an odd smile perpetually, with a sort of curled upper lip that gives her a cynical expression, as though she were saying, 'You poor old things, do you suppose I care for you?' It is her form that is a sensation. Compared to her the lines of Annette Kellerman are crude and inartistic."

SKETCH FOR MISS BERGERE

Herbert Warren and Will Whalen Working Upon a New Playlet—Butterfly Dancer Its Heroine

Recently Valerie Bergeron put into rehearsal Baked Beans, a sketch done for her by her leading man, Herbert Warren. After deliberation, Miss Bergeron decided that she was not happy in the ingenue part of the girl known as Baked Beans, so she laid away her ketchup-colored gown, and with it the playlet. Now, under her direction, Herbert Warren and Will W. Whalen are working up a dramatic sketch with comedy trimmings, which Miss Bergeron hopes to produce after the New Year. Mr. Whalen is doing the emotion, while Mr. Warren is injecting the laughs. Miss Bergeron is quite enthusiastic about the new role, still in embryo, that of a butterfly dancer who carries in her little bosom a heart as big as her salary. La Belle Otero is said to have suggested the character of the heroine. Mr. Whalen is the author of the "Ill-Stared Babble" and "The Lily of the Coal Fields."

CURRENT BILLS

Colonial—Lillian Lorraine, Cecil Lean and company. Bernard Granville. Beauty Is Only Skin Deep. Cressy and Dayne. Owen McGivney, the Gee Jays, Sprague and McNeice. Moore and Young.

Alhambra—Eddie Foy and Family. Joseph Jefferson in Poor Old Jim. Farber Sisters. Morris and Allen. Ed. Vincent and Buster. McMahon, Diamond and Clemence. Moran and Wiser. Monte and Wells. Five Idalettes. Five Idiottes. Valerie Suratt in Black Crepe and Diamonds. McVille and Higgins. Bowers, Waiters and Crooker. Elida Morris, Imhoff, Conn and Coreno. Golden and De Winters. Clara Ballerina. Paul La Croix, Lockett and Waldron.

Fifth Avenue—Jesse L. Lasky's The Water Cure. Bernard A. Reinold in How Hofmeister Did It. Valerie Bergeron in A Bowery Camille. Mabelle and her Sylvan Ballet. Paul Moran and Naomi Glass. Avon Comedy Four. Franklyn Batie, Ward and Weber. Blanche Colvin. Maud Vincent's Dore.

Union Square—James and Bonnie Thornton. Belle Baker. Mrs. Louis Juras in Making a Play. Bert McHugh's The Housekeepers. DeWitt Banton and Torrance. The Gordon Highlanders. Walter James. Millard Brothers. Clark and Verdi.

Palace—Mimi Hahn in Queen Anne. Clifton Crawford. Jack Wilson Trio. Guerro and Company. Goleman's European Novelty. McDevitt, Kelly and Lucy. Alexander Brothers. the Hassmanns.

Victoria—Wilkie Bard (second week). Trovato, the Berres. Bert Melrose. Julie Curtis. Libonetti. Lawton. the Brochards. Miss Patima.

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Grand Opera House Building
CHICAGO

Sketches and Monologues

For Vaudeville or the Entertainment Platform.
The Live Script Written in the Live Way.

ONE WEEK ENGAGEMENT

Douglas Fairbanks to Play at Colonial Theater in "Modern Business Man"

Douglas Fairbanks last week signed a contract with B. F. Keith to play one week in Vaudeville at the Colonial Theater, opening Nov. 10. Following his vaudeville appearance, Mr. Fairbanks begins rehearsals with William H. Crane and Amelia Bingham in a revival of The Henrietta. Mr. Fairbanks will appear in The Modern Business Man, a sketch in which he created the title-role before turning it over to Henry Woodruff. Mr. Woodruff has agreed to let Fairbanks have the playlet for the one week at the Colonial.

"TRAMP AND THE FAIRY"

Gustave Frohman to Produce Playlet of London Sun Life Next Month

Gustave Frohman is shortly to produce The Tramp and the Fairy, a fanciful playlet, in vaudeville. It tells a story of London slum life at Christmas time. Two of the foremost roles are played by children—a boy and a girl—while a third prominent character is that of a policeman.

The Tramp and the Fairy will open early in November in a New York vaudeville house.

MCINTOSH SAILS FOR AUSTRALIA

Hugh D. McIntosh, the governing director of the Rickards Tivoli Theaters, Ltd., of Australia, who is making rapid headway with his scheme for vaudeville artistes for an all-around-the-world circuit, has just left England for the Antipodes. He has booked some of the best artists (many Americans) now performing in Great Britain to tour Australia, including W. C. Fields, Russell and Held, Josephine Davis, and Billie Gelle, Sam Stern, the Two Bobs, Barton and Ashley, the Elliott Savonas, Tucker, Paul Cimquevali, Ada Reeve, Potter and Hartwell, and Florence Smithson. He will take control of one of the principal halls in the West End of London, and he will, immediately upon arriving in Australia, give orders for a new hall to be built at Perth at a cost of \$80,000.

PARISIAN BEAUTY IN "FLORETTE"

Mlle. Lucy Kleber, a Parisian beauty, will make her initial appearance before a Broadway audience within the next two weeks. Miss Kleber is a lyric soprano, and she will be seen in a one-act playlet, Florette, by "Hal" Cohn, in which opportunity will be afforded her to display her ability as a soloist and dancer.

LILLIAN MORTIMER'S NEW TABLOID

Lillian Mortimer's new tabloid, Betsy Robbins, is credited with being a big hit, breaking records everywhere. It is booked to the last of March. The cast, besides Miss Mortimer, consists of Halcyon Bissette, Claire Wolford, Bea Raimont, Thomas Hopkins, John Clark, Louis Wolford, E. Jenkins, E. David Herminier, Billie Korschell, and Frank Pratt. The manager is J. L. Merloza.

THE CASTLES AT PALACE

Mr. and Mrs. Vernon Castle, last season in The Sunshine Girl, are to enter vaudeville, opening at the Palace Theater.

COMING HEADLINERS

Week of Nov. 8—

Palace—Valerie Suratt, Rubie Marquard and Blossom Seeley; Colonial—Olga Nethersole, Laddie Cliff, Willa Holt Wakefield; Alhambra—Marie Dressler; Bronx—Edwards's Song Revue, Mary Elizabeth; Victoria—Maurice and Florence Walton, The Green Beets; Fifth Avenue—Minnie Dupree, Just Half Way; Union Square—The Purple Lady; Orpheum—Lillian Lorraine, Cecil Lean, Seymour Brown; Bushwick—D'Armond and Carter, Eddie Foy.

Week of Nov. 10—

Colonial—Jesse Lasky's The Red Heads, Jack Norworth; Alhambra—Valerie Bergeron, Cecilia Loftus; Union Square—Mr. and Mrs. Jimmy Barry; Bronx—Seymour Brown; Fifth Avenue—Emmett Corrigan; Orpheum—D'Armond and Carter, Cressy and Dayne, Olga Nethersole, Sophie Tucker; Bushwick—Berton Churchill, Laddie Cliff; Victoria—Herbert and Goldsmith.

COLONIAL

8th and Grand Street
Tel. 4437 Columbus
Matinees daily, 8:30
Sunday Concert, 2:15 and 8:15

"YOUTH AND BEAUTY" BILL
LILLIAN LORRAINE
CECIL LEAN & CO.
BERNARD GRANVILLE
OWEN McGIVNEY
CRESSY & DAYNE
"BEAUTY IS SKIN-DEEP"
SPRAGUE & MCNEICE | MOORE & YOUNG | ONE
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7th Ave. 16th Street
Tel. 2600 Montague
Matinees daily, 8:30
Sunday Concerts, 2:15 and 8:15

EDDIE FOY and SEVEN LITTLEFOYS
JOSEPH JEFFERSON
and Company in "POOR OLD JIM"
FARBER GIRLS | MORRIS & ALLEN
ED. VINTON & BUSTER
Moran & Wiser | The Five Minutes
McMahon, Diamond & Clemence
Montambo & Wells

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Mr. Frank Thompson
The World's Most Beautiful Playhouse.
Smoking Permitted in Balcony.

THE NEW PRICES
Daily Matinees—age, 30c. and best seats 75c.
Evenings—age, 50c., 75c., and entire lower tier \$1.
FINEST IN THE WORLD

10—ALL STAR ACTS—10

COMEDY CLUB'S BIG BENEFIT

The Vaudeville Comedy Club gave its building fund benefit performance at the Casino Theater on Sunday evening. The performance was a big success from an entertaining and financial viewpoint. One of the hits of the evening was Uncle Thomashefsky's Cabin, Tommy Gray and Felix Adler's burlesque of Uncle Tom's Cabin. Programme was practically an all-star affair.

CUPID IN DAVIS COMPANY

M. D. Lewis, secretary to Edwards Davis, appearing in The Kingdom of Destiny, and Rose Young were married on Sept. 21. On Oct. 1, Hans Behauser, the musical director, was married to Anna Huestis.

MISS HOPPER AT PALACE

Edna Wallace Hopper will appear at the Palace during the week of Nov. 17. M. B. Bentham is directing Miss Hopper's vaudville tour.

VAUDEVILLE NOTES

Maurice Wood is playing the English halls billed as "The Girl from Mississippi."

Mabel Fenton Ross, of Ross and Fenton, in vaudeville playing a travesty on Cleopatra, was called home last week by the sickness and death of her mother. Ann C. Turner played the role of Cleopatra successfully during Miss Ross's absence.

Harry Bonnell, San Francisco representative of a New York vaudeville publication, is said to be the author of The Warning, presented last week by Julius Steger at the Union Square. The programme credits the playlet to Harry Lennox, which is almost Bonnell spelled backwards.



Baker Art Gallery, Columbus, 8.
DOOLEY IOLEEN,
Of the Ioleen Sisters in Vaudeville.

The current work is understood where no date is given.

VAUDEVILLE DATES

*Dates Ahead
must be received
by Friday for
the next issue.*



BOSWORTH



PRESENTS

THE SEA WOLF

BY

JACK LONDON

We are the exclusive producers in motion pictures of all Jack London's works, past, present and future.

A private preliminary exhibition of the Sea Wolf will be given at the Winter Garden, Broadway and Fiftieth Street, New York, Wednesday, Oct. 22, at 11 A.M., by courtesy of Messrs Shubert. The motion picture trade and theatrical interests are cordially invited.

BOSWORTH, Inc.
648 South Olive St., Los Angeles, Cal.

WILLIAM L. ROUBERT
Gen'l Sales Manager
Temporary Address
HOTEL KNICKERBOCKER
New York

Jack London to His Friends

I have made a contract under which Bosworth, Inc., has the rights to make moving pictures of all my works. Bosworth, Inc., has made a fine seven-reel picture of "THE SEA WOLF," **authenticated** over my signature with twenty-five feet of moving pictures of myself writing at my desk. All other films made by BOSWORTH, INC., will be similarly **authenticated**. Unauthorized persons are raiding my copyrights and are attempting to sell to exhibitors moving pictures of my novels and stories, including a three-reel picture of The Sea Wolf. It is necessary, in order for me to protect my rights by suits for injunctions and damages, to know immediately in whatever city these unauthorized films may be exhibited. Wherefor I ask all my friends to notify me immediately whenever such unauthenticated films are exhibited or advertised to be exhibited. Glenellen, Cal.

(Signed)

JACK LONDON

Oct. 13, 1913



MOTION PICTURES



COMMENT AND SUGGESTION

MUCH has been said, though little has been done, concerning the so-called "poster evil." Much more remains to be said, and at last there seems a possibility of some real action being taken. Though the National Board of Censorship modestly avers that "it cannot force any action" we feel that there is a strong possibility of good resulting from the forthcoming conference between the advertising men of the manufacturers and the censors. It is in the Board's soft-voiced manner of speaking that its real strength lies. Compulsion forces only revolution; consultation brings success.

* * *

The percentage of posters that need drastic action is much smaller than a cursory glance over the field would indicate. The proportion of posters showing lurid scenes is exactly the same as the proportion of films that should not be shown at all. And it is just this small proportion of films and posters, that the Censor Board cannot reach, either by persuasion or force. It is a dangerous minimum. But we feel that, if the prying fingers of the village censors can only be kept off, the natural growth of the film industry will kill off this sort of company. With feature films of a much better quality, both from the point of dramatic interest and artistic production, available to the patron at the lowest admission price, it seems only a question of time when the pernicious film will be crowded off the screen. But it is a curious fact, to be observed in the spoken drama and the photoplay, that though Mr. Public may make up his mind to-day that he does not want a certain type of production it will be next leap year before the theater owner and producer learns of the decision. Delay and danger both begin with the same letter of the alphabet. Since it is the posters and not the films that we are treating of here, let us see if the exhibitor and manufacturer cannot forestall the patron now and take the poster situation in hand before the damage is done.

* * *

What can the manufacturer do? Can the recognized, reputable, producer do anything that will affect the fly-by-nighter? He can. And he can start right in by checking a tendency to legitimatize the film shark whose posters are causing all the trouble. At present the idea with many seems to be, "See how close we can go to the line without stepping over into the territory of the man with whom we would not for a moment associate." The effect is to place all posters on the same level. The cure lies, first of all, in better work from an artistic

viewpoint; secondly in a more careful use of reading matter. The harm in many posters is caused by the typewriter of the publicity man and not by the pen of the artist. Most recognized companies are careful in the choice of a scene to illustrate, and then spoil the entirety by using a screaming combination of colors, and crowding as many sensational adjectives as possible into the description of the film. The temptation to use flaring colors and to put a "punch" into the reading matter is too much for most men with a vocabulary. The desire to avoid being overlooked in the shuffle brings many a conservative advertiser to his doom in the use of flaring color combinations. In the mind of the lay reader

speaking believes that with a sensational picture he has a better chance of enticing these two into his house. We do not. Is there not just as strong a possibility that you will frighten him away; that he will decide, "Oh, that is one of those cheap places?" Think it over.

* * *

The evil of posters is often really a case of the evil use of posters. The best of posters, if strung on banners with a reckless abandon—placed on stands as though you were trying to barricade your entrance, will often equal in vicious aspect the worst lithes ever turned out. How often have we noticed on the other side of the street one of these flamboyant fronts and gloated to ourselves, "Aha, here is a chance to see some of those sensational posters that every one is decrying," only to find after crossing the street that they were the familiar harmless type, but in a hideous disguise!

* * *

We might mention here the plan of one exhibitor in New York. At the Regent Theater, aside from an occasional Kinemacolor poster, the only announcement made outside the house is a neat stand on which the name and type of the photoplay is given. It is an interesting experiment, betokening an ideal condition for the exhibitor, but which we do not approve of because we feel that the manufacturer whose pictures please deserves the advertising benefit of his name being impressed on the patron. In fact, whisper it only amongst our brethren of the scenario writers, we hope to see the day when the author's name shall also be found on the poster and lobby stand. It would not mean rewarding good work, it would be an incentive to better work.

* * *

ADDITIONS to the Minnow's revival club are still coming in. A recent arrival from Portland, Maine, gives the following list of Biograph pictures as those "we would all like to see again:" The Resurrection, A Little Child Shall Lead Them, The Inspiration, All on Account of the Milk, The Newlyweds, and Old Faithful. All of these films were produced in 1909 and 1910 and the last three mentioned are comedies. Many of the letters received commend the plan, but do not name any specific films. To be eligible to membership, you must tell us the particular picture that you think worth reviving, and don't go searching back into the files of your memory. We want the pictures that have stuck in your memory, the names that come without beckoning. They are the worth while ones.

THE FILM MAN.



BENJAMIN F. WILSON,
To Star in a Forthcoming Edison Series.

these things are all jumbled and all posters, in the end all films, are sometimes condemned. The solution is to get entirely away from the style of the cheaper manufacturer, so that even in the mind of the man on the outside he will be known as the exception. Get posters that secure a reading by invitation, not by brute force. It can be done. A few of the producers are doing it now. Let all do it, and freeze out the undesirable.

* * *

And now, Mr. Exhibitor, we would a word with you. A few days ago in conversation with a man closely connected with the film world we were told, "Posters are not prepared for the patron, they are made up with the desires of the exhibitor solely in mind. Posters are a manufacturer's best sales agents." Are you not misjudging the picture patron, Mr. Exhibitor? Are you not judging the entire field of spectators by the crowd of ten-year-old boys that crowd around your sensational posters? Figure it out. Take any five of the throng of possible patrons that pass your door. Two out of the five are coming into your house whether you have posters or not, they "have the habit." To them the pictures are a nightly after-supper relaxation. Of the other three, one is the man who never goes to a picture show, the fanatic who believes pictures are an abomination. Suppose the front of your house is made hideous with what we might call "yellow-posters," paraphrasing a term applied to the same class of newspapers. You have supplied him with fuel for the fires of his hate. You have given him a host of arguments which are not refuted by saying that the films are not as bad as the posters. The remaining two of our chosen five are either on the way to the other fellow's house or else they are occasional picture-goers who are undecided how to spend the evening. Here is where we differ. The type of exhibitor of whom we are



HELEN LUTTRELL.
Now in Cuba with All-Star Company.



COUNTESS DR. MARSTINI.
Appearing with Biache Features.



BARBARA TENNANT AND O. C. LUND.
In "Lady Babbie," Esclair Feature, Released Nov. 12.



SCENE FROM "THE PRICE OF VICTORY," LUBIN.
Feature Released Nov. 12 on General Film Programme.

DENY VITAGRAPH RUMOR Company Has Not Leased Criterion Theater— Some Playhouse May Be Secured Later

At the offices of the Vitagraph Company an official denial is given to the story that the motion picture concern had leased the Criterion Theater, New York. The rumor was current in film circles last week and received some strength from the announcement that the incorporation papers of the Vitagraph-Liebler Company had been filed. The Criterion Theater is located on Broadway, in the heart of the theatrical district, and would make an ideal location for the forthcoming Vitagraph-Liebler features.

Despite the denial of the specific Criterion lease story, it is understood that the new coalition is on a still hunt for some Broadway playhouse. The Broadway stamp of approval on a feature picture is becoming as valuable as on a dramatic production, and with a concern like Vitagraph-Liebler turning out regular features it would probably be worth while to control a house solely for these films.

TO FILM ARMY-NAVY GAME

Edward M. Roskam has pulled down another plum for his Commercial Motion Picture Company in securing the contract to take pictures of the Army-Navy football game in November. The gridiron struggle will be staged at the Polo Grounds, New York.

Due to the wonderful work shown by the Commercial Company in filming the recent World Series baseball games, Roskam has already received orders for the football pictures from early birds in the exchange ranks. Over fifty prints of the baseball film have been sold, the territory not closed being grabbed up by the Universal Company.

Much credit is due to the camera men and the factory force for the good results achieved. Although bad weather prevailed during the week, the company succeeded in getting wonderful pictures, and stand on record as being the only moving picture manufacturing concern that has ever taken pictures consecutively for five days, and succeeded in showing them throughout New York and Philadelphia the same night of the game. The series ended Oct. 11 and the company had twenty-five prints ready for delivery by Oct. 18.

ALLEGES COPYRIGHT INFRINGEMENT

Alleging that the film "The Greater Call" is an infringement on the play "The Great Divide," Mrs. Harriet C. Moody has commenced action in the United States District Court to enjoin the Esclair Film Company and the Universal Film Manufacturing Company from making and distributing copies of the picture. A temporary injunction is also sought to restrain the defendant from exhibiting the film until the infringement action is settled.

It is alleged that the general plot and incidents of the play, "The Great Divide," were used in the picture production. Mrs. Moody claims that the commercial value of the play is being injured by the exhibition of the film.

"THE THREE MUSKETEERS" FILMED

Alexander Dumas's masterpiece, "The Three Musketeers," has been produced in motion pictures by an English concern and was shown last week, for the first time, in London, before an audience consisting of the leading lights of London social and official life. The film will probably be seen in America soon.

"LIFE OF WAGNER" PICTURED

Preparations are under way for the early showing of "The Life and Works of Richard Wagner," a film handled in America by Klaw and Erlanger. R. H. Pigott has been engaged as lecturer and W. H. Humiston as organist for the pictures, which will open with a series of special matinees at the New Amsterdam Theater.

SPECTACULAR KALEM FILM Expenditure of \$70,000 for Film Production of Battle of Quebec an American Record

The Kalem Company is not satisfied to allow the palm for spectacular pictures to remain with the foreign film manufacturers, and at the cost of \$70,000 and several months of time has just completed a gigantic picture with the Battle of Quebec as the center of interest. The name under which the film will be released has not yet been decided.

After spending several months in studying locations and arranging for costumes of the period, the year 1759, a company of twenty-five actors and seventy technical men was taken to the Island of Orleans, where a military camp, with commissariat, hospital corps, and stables, had been erected as the base of operations. One of the Quebec papers describes subsequent operations as follows:

Tents were pitched and an Indian village built, which accommodated some seventy Indians that were brought from Caughnawaga. The managers next went to work to acquire facsimile costumes of those worn by the British and French troops of that period, and were fortunate in finding this material in Quebec, 800 uniforms being got together.

The company next hired some 250 men, whom they kept in their employ for two months, and sometimes when necessary had as many as 600 in their employ.

The allegorical fleet consisted of one 160-foot three-masted full-rigged ship to represent the flagship of Admiral Saunders, on the decks of which were ranged fifty-six cannon. There were two other ships, twelve improvised frigates, and fourteen other sailing craft, besides whaleboats, skiffs, etc. In fact, a regular counterpart of the British fleet in 1759.

Keenan Buel was the director.

WARNER'S FEATURE NOTES

Joe Welch, whose Hebrew impersonations have been delighting vaudeville audiences for years, will appear shortly in a three-part Warner's Feature entitled "The Struggle for Wealth."

How would you like to wear a death mask made of plaster of paris for half an hour, or until it had hardened on your face? This was the ordeal that Gene Gauntier, who appears on the programme of Warner's Features, Inc., had to undergo recently while working in a three-part production, "In the Shadows."

In this unusual photoplay Miss Gauntier

enacts the role of an ambitious sculptress under the tutelage of a noted sculptor. In one scene Hoderigo, the sculptor, is shown at work upon his masterpiece, The Madonna, using the cast of Miss Gauntier's face as his model.

In spite of the fact that Miss Gauntier used plenty of vaseline on her face before the plaster was applied she lost several inches of cuticle when the mask was removed, but came through smiling, although her cheeks were several shades too red for comfort.

When Branch No. 11 of the Motion Picture Exhibitors' League met in convention at Rochester, N. Y., last week, their attention was directed on one evening to a special exhibition of Warner's Features, staged in the Hotel Rochester, by D. J. Chatkin, local manager for the Buffalo office of Warner's Features, Inc.

LEOPARD BITES ACTRESS

ROMS (Special).—Adriana Costamagna, an actress, was badly bitten and clawed by a leopard while posing for a classical scene in a motion picture recently. The keepers of the animal, who were standing near by, did not use their revolvers as they were afraid of hitting the woman. They turned the hose on the leopard, but without effect. Finally they succeeded in getting a chain around the animal and dragging it away. Signorina Costamagna's face and arms, however, will be permanently disfigured.

WANT LOWER INSURANCE RATE

The New York Local of the Motion Picture Exhibitors' Association, of which Samuel Triguer is president, has appointed a committee to take up the question of lower insurance rates for picture houses with the Board of Fire Underwriters. In the resolution appointing the committee it was declared that while the "fire risks in picture theaters have become practically nil, the insurance rates retained for same are a higher percentage than those of any other business."

QUIRK IN VAUDEVILLE

Billy Quirk, the well known comedian of the screen, is booked for a vaudeville tour of the East and Middle West States during the month of November. Billy, who will carry his own pianist along with him, has a real big time singing, monologue and dance act, and will doubtless prove as big a vaudeville drawing card as he is a screen favorite.



BIDDING PHILIP KLEIN FAREWELL.

Lower Row: Mrs. Cooke, Gertrude Shipman, Mrs. Klein, Philip Klein, H. R. Raver, Archie Selwyn, George Cooke, Miss Brown, Mrs. Miles, Joe Miles.
Upper Row: Mr. and Mrs. Arthur Butler Graham, Miss Toone, "Watso" MacArthur, Lawrence McGill, Mrs. Raver, W. F. Milligan, Louis R. Harrison, F. J. Beecroft, Joe Farnham, Jim Hoff, George Proctor, "Hub" Taylor, W. A. Johnson, T. Bedding.

"AU REVOIR," PHIL KLEIN Jolly Trade Gathering to See All-Star Treasurer Off for Europe

The departure of Philip Klein to visit his father, Charles Klein, in Europe, was made by his associates in the All-Star Company on the occasion for one of the most pleasant informal gatherings of the season.

Mr. Klein and his associates invited the boys of the trade press to partake of a beef-steak dinner at Healey's Restaurant, and it was a lusty crew of tuckermen, accompanied by their ladies, to be exact, who responded. Every one had saved both their thirsts and their appetites for the fray, and right merrily did they fall upon the viands which mine host had provided, Joe Farnham as usual carrying off the honors, with George Proctor a close second.

After the wassail had circulated right merrily, speech-making was in order. Joe Farnham earned his first salary with the All-Star Corporation by acting as toastmaster, and his merry quips and jests about the boys present kept the audience in a jolly humor.

After the barrel of "brown October" had by combined assaults been rendered helpless, adjournment was taken to the ballroom, where terpsichorean feats were performed until it was time to adjourn to the steamship pier, and right here let us state that we have discovered the reason for the popularity of Clymer and Milligan with the ladies. They are turkey trotters par excellence.

Most of the guests journeyed to the Cudah pier to bid bon voyage to Mr. Klein, who sailed at 1 A.M. on the *Mouriette*. The photograph shown herewith will let you know those present.

CONTRIBUTION BOX LEGAL

EDMONTON, ALTA. (Special).—Operation of moving picture theaters on Sundays by placing collection plates at the doors in lieu of selling regular admission tickets is not in violation, directly or indirectly, of the Lord's Day Act in Alberta, according to a majority judgment just handed down by the Supreme Court of the Province. The ruling followed proceedings in the case of Grant Churchill, proprietor of the Portola Theater, who, with three other theater owners in Edmonton, was fined \$40 and costs by Inspector Raven in the Municipal Court on the charge of opening the houses on Sundays. Mr. Justice Simmons, in ruling on an appeal from the conviction, said in part:

"The evidence in the case shows that no tickets were sold; no one entering the theater was charged anything; no one was asked to pay or contribute anything. A plate was placed on a stand near the entrance, where people entering were expected to place a contribution, and most of the people entering did so."

"By virtue of an implied understanding between the defendants and their patrons a moral obligation existed on the part of the latter to pay for this entertainment. No legal obligation, however, was called into existence. I am therefore of the opinion that the conviction should be set aside."

ROCHESTER WANTS CENSORS

Rev. Charles H. Rust, of the Second Baptist Church, Rochester, has started a movement to petition the City Council for the appointment of a local board of censors, which shall pass upon every film shown in the city. "It would be a wise investment," he says, "to pay some refined, responsible persons to do this work."

"ITALA" NOT "ITALIAN"

Much confusion having been caused by the similarity in the two names, it is now announced that the Itala Film Company of America is in no way connected with the Italian-American Film Company. The Itala Film Company of America was formerly located in the Columbia Building, but now has offices in the Candier Building, New York city.

PICTURES IN CAMPAIGN
Both New York Parties Use Films—G. O. P.
in Rochester Gives Picture Shows

Motion pictures are being used more strongly than ever in this Fall's political campaigns throughout the country. In New York city the campaign managers of both the Fusion and Tammany tickets have had motion picture films made of their standard bearers in various pleasing poses and have succeeded in getting them on the programmes of houses throughout the city.

Up in Rochester they are using the picture screen still more extensively. The Republican party has had films made showing the different public works which owe their origin to Mayor Edgerton and many personal views of the city executive. A series of meetings have been arranged in which the pictures and an accompanying lecturer will be the sole means used to win the coveted votes. Spellbinders are finding this a lean year in Rochester.

In New York city much depends on the forthcoming election, as the censorship ordinance vetoed by Mayor Gaynor has again been introduced and will come up for decision before the Aldermen elected in November. Canon Chase, who is the most vigorous advocate of a municipally controlled censorship, is making a strong campaign in Brooklyn for those Aldermanic candidates who he believes will vote for the ordinance.

The local exhibitors are also much exercised over the prospect of the next city administration enforcing stricter Sunday laws. From some source the report had come that John Purroy Mitchel had blue-Sunday leanings, so the exhibitors drew up resolutions praising Edward McCall, the Tammany candidate, and promising him their aid in the campaign. But the Fusion nominee immediately came forward with a statement that he was also anxious to see the picture houses wide open on Sunday. Now all in milk and honey so far as Sunday is concerned.

W. A. BRADY AFTER TALKIES

Mr. William A. Brady expects to close negotiations this week with Mr. George R. Webb, of Baltimore, Md., a wealthy inventor, to control a talking moving picture machine perfected by Mr. Webb after eleven years' experimenting. A machine has been operated in Baltimore already, and recently the theatrical manager sat for two and one-half hours watching the pictures.

"I believe," said Mr. Brady lately, "that Mr. Webb has solved the secret of the talking moving picture. In the two weeks they were on exhibition in Baltimore the theater in which they were shown was not large enough to hold the crowds. While I watched them there was not a break between the voice and the action on the picture. They were perfect. They will not be shown again until the deal is closed. If successful I shall bring them to New York. I was drawn into the deal through Mr. Roskob, financial man of the du Pont Powder Company, and I will act as an exploiting agent."

Mr. Webb is the inventor of a device by which music was supplied by telephone to subscribers in their homes, and of the mechanical train announcer in use in the Pennsylvania Station in Washington.

INCORPORATE FILM COMPANIES

Two motion picture companies which have taken possession of the Clara Morris homestead, Yonkers, N. Y., have filed certificates of incorporation. The corporations have a combined capital of \$100,000. The Atlas Feature Film Company will manufacture feature films for motion picture houses. The directors named are F. W. and L. M. Preuss, of 1046 Amsterdam Avenue, Manhattan, and F. M. Williamson, of 803 Calvert Building, Baltimore, Md. The other company, the Fotoscope Corporation, will make and deal in projecting machines, cameras and other apparatus. Messrs. Preuss and K. Moore, also of the Amsterdam Avenue address, are the directors.

INVITES PLAYERS TO FLORIDA

William Chase Temple, the one-time baseball magnate who is now listed as a Pittsburgh steel magnate and Florida fruit grower, has tendered an invitation to John Bunny to come to Florida this Winter with a company of Vitagraph players and be his guests at his beautiful estate where every facility to enact photoplays will be given. The company will probably take advantage of the invitation as the Florida climate, especially when coupled with the freedom of Mr. Temple's great estate, means some good opportunities in the film line.

WESTERNS WITH EXCLUSIVE

Western features, long wanted to balance the Exclusive Supply Corporation programme, will now be available in abundance. Three companies, releasing aggregately between six and eight features monthly, have signed contracts with Joseph R. Miles, general manager of the Exclusive Supply Corporation.

One of the companies, the Amex, is not unknown, but the two others, the Laclede and Great Western brands, will start afresh.

INCORPORATE VITAGRAPH-LIEBLER CO.

Incorporation papers have been filed at Albany formulating the Vitagraph-Liebler Feature Film Company of Brooklyn. The directors are given as J. Stuart Blackton, Albert E. Smith, and Walton Prudenord, of 461 Fourth Avenue, New York.

KINEMACOLOR MACHINES

which also project perfect black and white pictures

ARE NOW SOLD

in connection with the

NEW KINEMACOLOR SERVICE at twenty dollars and upwards

Inquire nearest office

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Something Different!

Something New!

G. Blake Garrison and A. W. Middleton present

HOW WILD ANIMALS LIVE

The Jungle World in Motion

THIS massive production in six reels, produced at enormous cost, will prove to be the greatest money-making attraction ever put before the public.

Animals of the Forest

Birds of the Air

Denizens of the Deep

Reptiles, Insects and Creatures of the Land, Air and Water

Photographed in their native haunts and natural surroundings

 **Midgar Features**

135 W. 44th St.
New York City

Telephone
Bryant 6138

KALEM-GENERAL FILM SUIT SETTLED

A settlement has been reached out of court in the suit brought by the General Film Company against the Kalem Company and the Kinetograph Company over the exhibition of the film *The Exposure of the Land Swindlers*. The picture featured William J. Burns, the well-known detective, and was produced as a special feature by Kalem, who, it was charged, entered into a contract giving the General Film Company the exclusive rights to the film for one year, but later contracted to supply the Kinetograph Company with copies of the film. This caused the General Film Company to bring suit.

SUNDAY SHOWS IN NEW JERSEY

Chief of Police Bimson of Paterson has placed the lid down completely on the Sunday motion picture performances in that city. A protest from the Paterson Ministerial Association brought about the action. The New Jersey laws are strict on the question of Sunday performances, but it has been an established custom for the exhibitors to open their houses for benefit performances. In some sections the practise was abused and used as a cover for regular performances. Two of the principal houses in Paterson were recently granted permission to give a continuous performance for the benefit of the Miriam Barnett Hospital, and it was following these performances that the ministers protested, causing the police head to declare that no further performances would be allowed on any pretext.

FRANK POWELL PRODUCER

Pathe Frères

NEXT RELEASE, NOV. 1
TOO MANY TENANTS

DONALD MACDONALD LEADS

Universal

WEBSTER CULLISON DIRECTOR AMERICAN-ECLAIR FEATURES ONLY LUCIE K. VILLA LEADS

NEXT RELEASE—NOV. 1
THE REFORMATION OF CALAMITY

POWERS COMPANY AT EXPOSITION

One of the sights of interest to film men at the Electrical Exposition held in New York last week was the extensive exhibit of the Nicholas Powers Company. The company was the only picture machine company represented at the exposition, and reaped the rewards of their enterprise. General Manager Skarrett and Salesman Edwards had a most busy week attending to those interested in the different machines and appliances, and report that many sales resulted.

LICENSED FILM RELEASES

Monday, Nov. 2.

- (Sil.) Diversion. Dr.
- (Sil.) Wild Waves. Sc.
- (Sil.) Folly's Bouquet. Com.
- (Sil.) The Fatal Shot. Dr.
- (Sil.) The Double Chase. Dr.
- (Pathop) Pathé's Weekly. No. 84.
- (Sil.) Hope. Two parts. Dr.
- (Sil.) The King's Man. Dr.
- Tuesday, Nov. 4.
- (Sil.) Anna, the Gypsy. Two parts. Dr.
- (Sil.) Tomato's Stratagem. Com.
- (Sil.) Quickened by Sin. Dr.
- (Sil.) Magic Melody. Dr.
- (Pathop) The Vaudeville Star's Vacation. Com.
- (Sil.) Slipping Fingers. Dr.
- (Sil.) The Silver Bachelorhood. Dr.
- Wednesday, Nov. 5.
- (Sil.) Archie and the Bell Boy. Com.
- (Sil.) Their Wives' Indiscretions. Com.
- (Sil.) The Man Who Vanished. Two parts.
- (Pathop) A Yellow Struck. Dr.
- (Sil.) The Proctitioner. Dr.
- (Sil.) The Hollow Umbrella. Com.
- (Sil.) Another Type of Journal. Tr.
- Thursday, Nov. 6.
- (Sil.) In the Hands of the Handy Hands. Com.
- (Sil.) Where's the Baby? Com.
- (Sil.) The Butcher's Stepdaughter. Dr.
- (Sil.) The Price of Victory. Two parts. Dr.
- (Sil.) Sydney and Its Harbor. Tr.
- (Pathop) Pathé's Weekly. No. 85.
- (Pathop) Race Memories. Two parts. Dr.
- (Sil.) The Conversion of Mr. Anti. Dr.
- (Sil.) A Broken Melody. Dr.
- Friday, Nov. 7.
- (Sil.) A Face from the Past. Two parts. Dr.
- (Sil.) The Death Weight. Two parts. Dr.
- (Sil.) Tightwad's Present. Com.
- (Sil.) The Marble Industry. Ind.
- (Sil.) Getting the Best of Dad. Com.
- (Pathop) A Phony Alarm. Com.
- (Sil.) The Schoolmarm's Shooting Match. Com.
- (Sil.) Views Along the Rhine. Tr.
- (Sil.) Flaming Hearts. Com.
- Saturday, Nov. 8.
- (Sil.) Oh! Coupons. Dr.
- (Sil.) Miss. the Forster's Daughter. Dr.
- (Sil.) Brooches. Billy's Secret. Dr.
- (Sil.) The Last Morning. Dr.
- (Sil.) Hiawatha's Dream. Dr.
- (Pathop) Tortoises at Glass Range.
- (Pathop) Egyptian Temples. Tr.
- (Sil.) Ice Cutting in Sweden. Tr.
- (Sil.) The Diver. Two parts. Dr.

UNIVERSAL FILM RELEASES

Sunday, Nov. 2.

- (Sil.) Jewels of Sacrifice. Dr.
- (Sil.) A Hidden Love. Dr.
- (Sil.) Success With His Feet. Com.
- Water. Organisms Which Inhabit Stagnant
- Monday, Nov. 3.
- (Victor) The King of Sorrows. Dr.
- (Sil.) The Temptation of Jane. Two parts. Dr.
- (Powers) The Lesson the Children Taught. Com.
- Tuesday, Nov. 4.
- "101" Bison. Captain Kidd. Three parts. Dr.
- (Crystal) Girls Will Be Boys. Com.
- (Crystal) It's a Shame to Take the Money. Com.
- Wednesday, Nov. 5.
- (Nestor) Western Hearts. Dr.
- (Victor) Mike and Jake Go Fishing. Com.
- (McLair) The Reformation of Galliano. Two parts. Dr.
- (Univ.) Animated Weekly. No. 87.
- Thursday, Nov. 6.
- (Imp.) The Old Parlor. Dr.
- (Sil.) The Primal Test. Two parts. Dr.
- (Frontier) Silly Gain the Reward. Com.
- (Nestor) His Wife's Burial. Com.
- (Powers) The House of a Crackman. Dr.
- (Victor) The End of the Road. Two parts. Dr.
- Saturday, Nov. 8.
- (Joker) Love and Limboose. Com.
- (Frontier) The Girl and the Bandit. Dr.
- Dr. "101" Bison. The Prairie Trail. Two parts.

MUTUAL FILM RELEASES

Sunday, Nov. 2.

- (Apollo) (Title not reported.)
- (Mal.) (Title not reported.)
- (Thas.) (Title not reported.)
- Monday, Nov. 3.
- (Amer.) The Girl and the Greaser. Dr.
- (Keystone) Fatty at San Diego. Com.
- (Bell.) A Sun Out. Com.
- Tuesday, Nov. 4.
- (Thas.) (Title not reported.)
- (Mal.) (Title not reported.)
- Wednesday, Nov. 5.
- (Broncho) The Veteran. Two parts. Dr.
- (Mutual) Mutual Weekly. No. 48.
- (Bell.) The Dress of Lolita. Dr.
- Thursday, Nov. 6.
- (Amer.) What Her Diary Told. Dr.
- (Romino) The Judgment. Two parts. Dr.
- (Kerstone) Louie's Sickness at Sea. Com.
- Friday, Nov. 7.
- (Kay-Bee) An Indian's Honor. Dr.
- (Princess) (Title not reported.)
- (Thas.) (Title not reported.)
- Saturday, Nov. 8.
- (Amer.) The Haunted House. Com.-Dr.
- (Mal.) (Title not reported.)
- (Bell.) Two Men and a Mule. Series 3. Com.

EXCLUSIVE SUPPLY RELEASES

Tuesday, Nov. 4.

- (Gaumont) The Interrupted Message. Dr.
- Great N. Special Feature Film Co. in the Bonds of Passion. Three parts. Dr.
- Wednesday, Nov. 5.
- (Gaumont) Gaumont's Weekly. No. 87.
- (Bamo) Wives. Three parts. Dr.
- Thursday, Nov. 6.
- (Gaumont) Monty and Molly Seek a Divorce. Com.
- Saturday, Nov. 8.
- (Gaumont) The Duke's Heirloom. Two parts. Dr.

Bait

ONCE upon a time a man went fishing. The man's name was Bill. Bill didn't know anything about fishing, but his intentions were excellent. He studied the advertisements of the fishing tackle makers. Then he purchased an equipment of the finest rod, reel, line, hooks and sinker. Taking these with him, Bill put out in a brand new skiff to the fishing grounds. But when everything was ready for the first cast, Bill found that he had entirely overlooked a most essential item, BAIT. Bait had not been mentioned in the fishing tackle ads. Bill knew nothing at all about BAIT. But his confidence in his equipment was such that he went right ahead fishing with bare hooks. With a patience born of ignorance Bill kept at his work until the day was done, and then started to reel up to go home. There was something heavy on his line. It proved to be an old leather satchel. It was filled with paper money—slimy and soft, but still negotiable.

Bill's story soon spread throughout the country—people everywhere began reading the fishing tackle ads and investing their money in good equipments and taking their time from regular business to go fishing for money with bare hooks. Needless to say, there were no more money bags caught, and many a man who had been well to do became well done and ended his days in a county poor house. But the lesson was valuable. Thousands of other fishermen discovered their folly in time. They set aside their equipments for a while and studied BAIT. Then they experimented a little, and found that, while an occasional fish could be tempted with cheap, dead bait, the big and frequent catches could be made only with LIVE, FRESH, SELECTED BAIT. And thereafter these men waxed prosperous, and were known as SUCCESSFUL fishermen.

The Moving Picture game is like fishing on shore.

Bill is the Exhibitor. The tackle and boat are the equipment and the theatre. The good Bait is the good picture. Occasionally there is a Bill who catches money with bad pictures. He uses bare hooks. There are hundreds of other exhibitors who have heard of Bill's blind luck. They have read the fishing tackle advertisements of the manufacturers and purchased the finest equipment, only to find that the public will not bite. These men should *Study the Bait Question Now*. They should learn the positive truth, that no matter how fine the theatre or how happy the location, it is the Picture that draws and holds the crowds. The exhibitors who learn this lesson will wax prosperous. They will be known as SUCCESSFUL exhibitors. Here's the answer to the Bait Question:

A SELECTION of the finest pictures in the world, made by the ten manufacturers whose films have long been acknowledged as incomparably superior to all others, on one program. ON ONE PROGRAM!

General Film Company (Inc.)

200 Fifth Avenue, New York

Now with the M U T U A L M O V I E S

David W. Griffith

Mr. Griffith whose productions for the Biograph Company have established his reputation as the greatest of all producers of photoplays, has become the Managing Director and will be in charge of all productions released by the Majestic and Reliance Companies.

Mr. Griffith has been also retained in an advisory capacity for the benefit of all companies releasing through the Mutual Film Corporation.

Mr. Griffith has already planned the production of several great

masterpieces, and as quickly as released they will be distributed by the Mutual Film Corporation to the houses exhibiting the Mutual program.

If your audiences have approved of Mr. Griffith's productions in the past, they will be more

than pleased with his productions in the future. Don't let them miss a single one.

Make your application to-day for these films so that you will have them as soon as released.



Mutual Movies make time fly

FEATURE FILMS ON THE MARKET



THE MUTINY SCENE FROM BOSWORTH'S "THE SEA WOLF."

BOSWORTH'S "THE SEA WOLF"

A Good Story, Perfect Staging and Convincing Acting Combine to Make London Film a Winner

Motion Picture Dramatization of Jack London's Novel, Produced by Bosworth, Inc. in Seven Reels.

The Sea Wolf Robert Bosworth
Humphrey Van Weden Herbert Rawlinson
Mauds Brewster Viola Barry

The *Sea Wolf* lived up to expectations. There is little danger of the wolf ever being found at the door of Bosworth, Inc., if the future film adaptations of Jack London's stories are given a production equal to that which marked his debut in the photoplay field. From every viewpoint, the film is a success. To find faults at all a critic must become hypercritical.

One wonders that *The Sea Wolf* was chosen as the first of Jack London's stories to place upon the screen. To be sure it is a big story, but in its very magnitude there lay danger. The action takes you half around the world, the plot has for its basis one of the greatest character studies in fiction, and it required a supreme artist to come up to the requirements of the novel in the film production. But perhaps the best answer to our doubts is the fact that the film in its own field does reach a size proportionate to that of the novel in the realm of literature.

Robert Bosworth's characterization of the *Sea Wolf* is an absolute triumph. He gets across the footlights (or off the screen) with amazing force. For seven reels we feel intimately the pervading influence of the *Sea Wolf*, anxiously waiting for his arrival when he is not on the screen, gloating in a perfect work of dramatic art when he is. Herbert Rawlinson as Humphrey Van Weden, critic forced by fate to turn sailor, gives a capable interpretation, failing short of Bosworth's only in that he is portraying a person with whom we are more familiar, a man of common clay. The woman of the story, who by the way does not enter until the closing scene of the third reel, is portrayed by Viola Barry. The role offers few opportunities. In fact about all Viola is allowed to do is to look pretty. Perhaps another actress could have made the part better; at any rate it would have been a good idea to fatten the part up a bit. We might here enter a word for one of the minor characters, the player who is seen as Mugs, the ship's cook. He is an actor.

There is little need of repeating London's well-known story. The film production on the whole follows closely the printed novel. We are introduced to Humphrey Van Weden at Mill Valley and see him leave for San Francisco. The ferry-boat collision and sinking which we next see fully equals anything in the spectacular like we have yet seen on the screen. Van Weden is picked up by the *Sea Wolf's* vessel, The Ghost, and soon devlops into a real sailor. Maude Brewster is later introduced as a survivor from the steamer City of Tokio. Bosworth reaches his greatest heights in the scene just before he breaks into Miss Brewster's room, and later in his impersonation of the *Sea Wolf* when afflicted with blindness. The sailor's mutiny is well staged and acted with a reckless disregard of broken heads. Maude and Humphrey flee in an open boat and reach Endeavor Island. The sailors desert and the Ghost, manned by the *Sea*

Wolf, blind and alone, drifts on the rocks of Endeavor Island. Following the *Sea Wolf's* death, Maude and Humphrey take the ship and reach civilization.

This gives but the rough corners of the story. It is the multitude of incidents, each important in its way, and each tending to give us perfectly the atmosphere desired, that makes the film the gripping drama it is. It might be said that the film is too long, but it is a question whether elimination would not have destroyed that essential—the atmosphere. There is one thing certain: in the audience of nearly three hundred that witnessed the private exhibition last week, there was not a sign of weariness, of dissatisfaction, we believe not an eye removed from the screen during the seven reels. And these were the blase publicity men and sauteed critics! We submit this as evidence conclusive. The *Sea Wolf* will be heard from. W.

"CAPTAIN KIDD"
Three-Part Melodrama by D. F. Whitecomb
Produced for the Bison Company by Otis Turner. Photographed by William Foster. Released Nov. 14.

Captain Kidd David Hartford
William Moore Frank Lloyd
Mate Sims Joseph Singletor
Charles Curtis Joseph Callahan
Frank Curtis Howard Hickman
Peggy Cee Madisen

Captain Kidd finds Peggy, his sweetheart, in the arms of her brother, just liberated from the political prison. In a jealous rage, he refuses to listen to her explanations and walks away. King William III commissions Captain Kidd to take his best equipped warship, the *Wasp*, and rid the ocean of pirates who have been crippling navigation. Captain Kidd, when once out on the high seas, turns pirate. Moore, the mate, refuses to hoist the black flag, and his chief has him thrown overboard and appoints Sims in his place. Moore manages to grasp a line hanging from the ship, and, while Kidd is quelling a mutiny between decks, succeeds in climbing aboard undetected and stows in the hold. Several days later acting mate Sims discovers Moore, but frightened at his pallor, reports as having seen his ghost. Several sailors, who display superstitious fear and disorganize the crew, are set adrift in an open boat. The pirate chief experiences innumerable difficulties in capturing the hideaway ex-mate, but finally succeeds and has him strung to the yardarm as an example of disobedience. Shortly after the *Wasp* captures a Spanish barque, Peggy and her father sail for America on the freighter *Cheney*. Captain Kidd sights the vessel, and, after a fierce running fight, succeeds in lashing the *Wasp* to her side and conquers her. When the pirate captain boards his prize, he discovers Peggy in her stateroom beside the dead body of her father. She informs Kidd that he has wronged her cruelly and explains that the man he mistook as her lover was her brother. Learning that Kidd has turned pirate and is responsible for the death of her father, Peggy dies from shock. The various incidents of this piece are well linked together, while the big mob and spectacular battle

scenes are well mounted and presented. David Hartford, as Captain Kidd, gives a creditable performance and is well supported. The man behind the camera proves himself a veteran. C.

"THE TEST"

Two-Reel Drama of English Army Life, Presented by the Vitagraph Company. Released Oct. 11.

John Kemble	Captain Harry Lambert
Richard Anstruther	Harry Northrop
Kleanor Anstruther	Clara Kemble Young
Larry Gordon	Herbert Barry
The Colonel	Charles Wellesley
Mrs. Burton	Naomi Childers

Dr. Richard Anstruther, an English army surgeon, preoccupied by germ experiments, has neglected his wife. Feeling his slight, she has sought sympathy from her husband's friend, Larry Gordon. Anstruther is suddenly called to South Africa on active service, and, not daring to risk his wife to exposure or climatic conditions, does not ask her to accompany him. Several weeks after his arrival on the dark continent the surgeon writes his wife that the plague is under control and begs her to come on. She shows the letter to Gordon and takes the next steamer for Africa. On board she is surprised to find Gordon, who has also been called for service. During the voyage Gordon points out a Mrs. Burton, a passenger, as having been a friend of Anstruther. At a regimental ball, the surgeon introduces Mrs. Burton to his wife, who quickly acknowledges the introduction. Gordon, while appearing to sympathise with Mrs. Anstruther, attempts to kiss her. Anstruther sees the action, but holds his counsel until volunteers for the plague-stricken district are called out, then he gives the officer the choice of going there for service or blowing his brains out. They cut the cards as to who stays behind, and Gordon loses. Anstruther, reconsidering his deadly determination, changes his mind and writes his wife that he is going in Gordon's place. She reads the letter in his presence, accuses him of cowardice, and reproaches herself for having permitted his attentions, and rushes out of the house to follow her husband on his dangerous mission. Learning that a white woman is not allowed within the infected lines, she disguises herself as a cholera-stricken negress, passes the quarantine officers, and arrives to find her husband has contracted the disease. She enters the camp, and by nursing him back to health proves her love. A most unusual story, that, together with the artistic and convincing work of the players, holds the audience in its grip. Both director and photographer stood *The Test* well. C.

"THE COWBOY MAGNATE"

Three-Reel Western Drama by Ruth A. Baldwin. Produced by the Bison Company under the direction of Henry McRae. Released Oct. 25.

William Clifford	William Clifford
Phyllis Graham	Phyllis Gordon
Clifford's Sister	Sylvia Ashton
Phyllis' Mother	Jane Darwell
Sam	Clarence Barton
Hannah	Sherman Bainbridge
Pete	Valentine Paul

The story concerns itself with an Eastern girl falling in love with a cowboy, marries and goes West with him to live on his ranch. At first the new scenes and atmosphere make a strong appeal to the boudoir bred young wife, but later the monotony and hardships of ranch life become unbearable to her, and, although she is blessed with a baby, she longs for and eventually returns to the city. Upon her return East she meets her old friends and former sweetheart and throws herself into the swirl of society, only to soon discover the insincerity of its friendships, the futility of its glamor, and pine for the love of her husband and child left behind out there in God's country. She returns, and this time to stay. Miss Baldwin's thin and not highly original scenario owes everything to the remarkable craftsmanship of Mr. McRae, who, has succeeded, in the handling of his mob scenes and in the selection of his frames for the settings introduced, in making the piece remarkably picturesque and lifelike. In his efforts, he was ably assisted by a capable photographer, and a cast that worked hard with the material at hand. There seems to be a tendency to seek a double advertising exposure in casting name with character presented. This is hardly in good form. C.

"HOW WILD ANIMALS LIVE"

Educational Motion Picture in Five Reels, Controlled by Midgar Features, Inc.

The five-reel educational picture is here. And, as we expected, when handled in the proper manner it is not only really educational, but intensely interesting. Indeed, if for the novelty alone, it is as interest-compelling as any famous story yet filmed.

How Wild Animals Live will be a box-office magnet for some time to come, after which it should serve a decade of usefulness in the public schools of the country. The five reels cover every form of animal life, from the clinging caterpillar and water beetle to the roaring lion and leopard of the jungle. Only a few of our animal friends are absent. The part worthy of commendation is that not alone do we see these animals, but that the photographers

The White Vacquerro (Bison, Nov. 25).

A two-reel Western film, with Francis Ford in the title-role. A film with plenty of action from start to finish. The White Vacquerro is in the midst of one of his stage coach hold-ups when he is attracted by an unusually pretty woman, Dolores. However, he does not let this interfere with the business in hand and we see him safely departing, but not before he is made jealous of the pursuing lieutenant of cavalry, who has vowed to catch the Mexican. In a spirit of malice the Vacquerro carries off Dolores, and having her in his possession falls deeply in love with her. He thinks best, fearing his murderous band, to allow her to escape, and the troopers hold him at bay on the ranter's horse. Following the horse, which the troopers are enabled to surround their cabin. Failing to gain their way by assault, they proceed to blow up the cabin, but the bandits escape. In the meantime an Indian attack is going on upon the unprotected home of Dolores. The Vacquerro sees it, brings the troops to the rescue and helps in the defense of the home until the Indians are routed. It is all in vain, however, for he is shot and dies. Francis Ford produced the film in an excellent manner.



FROM "OUR NEW MINISTER," THREE-PART KALEM FEATURE RELEASED NOV. 12, ON GENERAL FILM PROGRAMME.

"AN HOUR BEFORE DAWN"

A Detective Play in Four Reels, Written and Produced by J. Searle Dawley.

Kate Kirby Laura Sawyer
Ex-Detective Kirby House Peters

J. Searle Dawley, author, has done his work well, but it is not of Author Dawley that we think when the last scene of this detective story has been dashed on the screen. For, after all, apart from the introduction of a new scientific marvel, the story offers nothing new. But Director Dawley has presented a masterpiece. A student of life has placed life on the screen down to the smallest twitch of a character's fingers, the most insignificant property bit. We hesitate to guess the amount of time Dawley studies a set before the players enter, unlike thinking of the rehearsing through which he drills his players to remove every last touch of the artificial. He succeeds.

The story of An Hour Before Dawn concerns a scientist, Wallace, who is found slain by a bullet wound after he is known to have had an altercation with his son Richard over the latter's infatuation for Violet Dane, a chorus girl. Richard is arrested and put through a third degree that fully equals in the grip it takes on an audience anything of the kind ever seen in the spoken drama. Kate Kirby, the female detective, joins the chorus with Violet, and becoming friendly with her decides that the lovers are innocent. Violet confesses to the crime in order to save Richard. When things look darkest, Kate discovers the murdered man's note-book, takes it home to her father, a paralytic detective, and between them they light on the solution—that the professor was killed by his own invention, the infra ray, a recently discovered scientific machine.

The acting is at all times convincing, an excellently cast company being used. W.

"THE GAMBLER'S RUIN"

Two-Reel Melodrama, produced by the Gaumont Company. Released as a Special Feature.

Oscilla Thurston Jane Marie-Laurent
Professor Thurston M. Dertail
Peter Thurston M. Dhartiney

Peter Thurston enters upon married life, but soon a mania for gambling seizes him. The inevitable result is a separation from his wife, and failing to obtain money from either her or her father, Peter becomes a burglar. Later, he breaks into his wife's apartments, and the shock results in her death. Meantime his father has perfected a machine capable of giving great aid in the detection of criminals, and this is applied to Peter, who has been arrested. His guilt is proven, and as he is led away father and son recognise each other.

This picture has been wonderfully staged, especially in the cafe scene, with groups of gamblers under intense excitement, and grissettes strolling about with a nonchalant air. The plot reaches a strong anti-climax in the unexpected arrest. The scene when Thurston robs his own house is very well presented, action in adjoining rooms being shown by the use of reflections in a mirror. A moonlight scene in a garden is an example of fine photography. There are no useless scenes. Many would have split this up into three reels, but the action is in this play packed consistently into but two. J. C.

The Greenhorn (Broncho, Oct. 11).—A young Russian comes to America to escape persecution is a raw recruit at a Western military post. His companions torment him till he feels he can no longer stand it. He saves an Indian girl from insult, and she becomes his friend. The Indians declare war on the whites. The girl warns him. He is captured by the Indians in a skirmish. They spare him when he agrees to fight for them. He returns to camp with the understanding that he is to lead the other soldiers into ambush. But he finds the troopers have been searching for him night and day, shooting for neither food nor rest. That and their real enthusiasm at his return makes him experience a change of heart, and he renounces his duplicity. When the time for the attack of the Indians comes he confesses all. The soldiers are found prepared, and drive the savages off, but the young Russian is killed, fighting. The soldiers do his body honor. One of the finest and most convincing plays of frontier life we have seen. The girl's warning of the war seems superfluous in view of the fact that the other soldiers are already aware of it. The scenes are magnificently staged. This is a genuine thriller, with some vital matter underlying. Acting and photography are excellent. In two reels. K.

Hearts (Reliance, Oct. 25).—A young artist, poor and country-bred, succeeds in winning a scholarship that entitles him to study at a European school. While he is abroad his sister marries a wealthy city chum. The country girl makes a rare appearance among his mother's set and incurs the displeasure of her mother-in-law by preferring to help the gardener at his work rather than to practice at the piano. Later, the young artist returns, and the unhappy sister is seen kissing him by a friend of her mother-in-law, who, supposing the man to be her lover, writes the husband's mother of the occurrence. The latter shows the letter to her son, who, quarrelling with his wife, causes her to leave the house, meet her brother, and take the outbound steamer for Europe. Five years later, the lecherous husband, travelling abroad, meets his unknown brother-in-law, who has developed into a famous portrait painter, and tells him the story of his marital trouble and the unsuccessful search for his wife. The artist discloses his identity, and brings about a reconciliation between his sister and her husband. It is difficult for an audience to swallow that the husband, during his quarrel with his wife, remained in ignorance of the fact that she possessed a brother, and that it was he whom she kissed. However, the acting of Stanley Walpole, Thomas Mills, and Rosemary Theby, in this twin-reel film, greatly obviate this technical error, in Carey Lee's scenario, and make "Hearts" a trump two-reel production. O.

Selig

SELIG'S MELLOW OCTOBER RESULTS IN THE CURRENT "BIG SIX" SELIG SERIES

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"PHANTOMS"

This is a gripping and surprising play, changing from the very acme of excitement and joy to fiery hate and then to sullen, gray hostility on the part of a temperamental actress who loses her fiance through her own foolish impulsiveness, and spends an unhappy life only cheered by the phantoms of the past. It is an unusually strong play and is interesting in a series of dissolves, making the psychological values very telling.

IN TWO REELS—RELEASED NOVEMBER 10th

November 11th "MOVIN' PITCHERS"

The ready response of youth to imitate its elders in everything naturally leads to an effort at duplicating the mighty magic of moving pictures. This makes a very jolly, lively and wholesome comedy, genuinely humorous in its manifold movement.

November 12th "TRYING OUT NO. 707"

This is a pathetic story of the Honor System, which allows inmates of the penitentiary the liberty of the open, instead of an eternity of stone walls. "No. 707" aids his poor old mother, and wins his way to freedom.

November 13th "THE CHILD OF THE PRAIRIE"

A good, red-blooded romance of the West, in which a weak woman yields to a smooth gambler, but her child eventually comes to find the father she had lost in the long ago.

November 14th "A CURE FOR CARELESSNESS"

An everyday story of unusual interest, involving a housewife who carelessly lays aside her rings, which are picked up by her husband who in turn loses them and tries to reprove her, and is rebuked for his own weakness. Eventually the "cure" works out to the good of the family.

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GRIFFITH TO MUTUAL

Well-known Producer Will Supervise All Releases—Receives Record Salary

David W. Griffith, the well-known motion picture producer, long recognized as one of the leaders in the profession, has joined the Mutual Film Company forces and will in the future supervise all releases of that company. Mr. Griffith will also devote special attention to the Bellance and Majestic brands.

To secure Mr. Griffith's services the Mutual Company had to contract for the largest salary ever paid in the motion picture business. It is understood that he will receive over \$2,500 a week. The arrangement is a combination of salary and an interest in the concern's profits.

Mr. Griffith has expressed himself as exceedingly glad to become allied with the Mutual. "I am very enthusiastic," he says. "I feel now that I will be able to put on many productions which I have had in mind for some time. They will be two, three, and four parts and perhaps bigger. I hope to make them the best that I have yet produced."

President Aitken, of the Mutual Company, looks forward to the connection of Griffith with the company as likely to set a very high standard in the future productions of the allied companies. Mr. Griffith will be given every opportunity to produce the best that is in him. He will pass final judgment on all scenarios and on all films before they are released.

HELEN GARDNER PLAYERS' PLANS

Mr. Charles L. Gaskill, Director-Manager of the Helen Gardner Picture Players, has made the following statement concerning that organization's plans.

"The Helen Gardner Picture Players have made a contract to produce twelve three thousand-foot pictures for the Helgar Corporation. These pictures, we understand, will be released through the Warner's Feature Film Service. The first picture will be entitled "A Daughter of Pan," to be followed by another picture of modern Russian life and conditions.

"This contract on the part of the Helgar Corporation does not mean that these players will devote all of their time to this work. On the contrary, during the year four six to eight reel pictures will be made of big, massive subjects."

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CONTINUE PATENTS SUIT

Recess Declared Until Nov. 10—Henry Marvin Takes Stand for Defense

A recess has been declared until Nov. 10 in the suit of the Government against the Motion Picture Patents Company as a trust under the terms of the Sherman Act. Last week the defense opened, Mr. Henry N. Marvin, of the Biograph Company, giving an exhaustive outline of the history of the

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Associate Editor Universal Weekly — Publicity Dept.

Patents Company. He said that the formation of the Patents Company came as a result of an intelligent union of interests intending to do away with the discouraging litigation which had formed an obstacle to the advancement of the motion picture art. Evidence was introduced to show that the taking up of the exchanges throughout the country came as the result of repeated requests from exhibitors who complained that many of the exchanges were run in a slipshod manner and some were financially irresponsible. Mr. Marvin will resume his testimony when the case is taken up again.

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PATHEPLAYS



A Slave of Satan IN TWO PARTS

A Banker's daughter, wearied with the monotony of her life, secretly becomes an artist's model under an assumed name. The artist who employs her falls in love with her but finds that she is a flirt. Later he learns her identity and angered by her duplicity discloses all to her father who drives her from his home. How she nearly perishes from want and how love finally finds her is most interestingly told.

**WATCH FOR PATHÉ FEATURES!
QUALITY TELLS!**

Released Thursday, November 13th

The Greeneyed Monster of Jealousy IN TWO PARTS

A really moving story of childish sacrifice and its reward—of the folly of jealousy and of its potency in causing unhappiness. The leading part is most admirably well played by a child of unusual talent. In the story a little girl finds her stepfather jealous of her mother's affection for her. She wins his love only to find that her mother has become jealous in turn. But she makes a supreme sacrifice that brings them all together in happiness.

**FEATURE PATHÉ FEATURES!
THEY PULL!**

Released Thursday, November 20th

Capt. Kidd
Ten Reels of Action Com-
densed into Three!

"Capt. Kidd" will be released Tuesday, Nov. 4th. It is the first of a series of pirate pictures produced under the brash direction of Otis Turner, with the Universal's new star, David Hartford, in the title role. The other pirate pictures are "Under the Black Flag" and "The Buccaneer." You will want the whole series! It will make your theatre the talk of the town!

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DON'T FORGET—The first Warren Kerrigan release, Monday, Oct. 27th. The third Florence Lawrence release, Friday, Oct. 31st; the "Joker" release every Wednesday and Saturday!

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REVIEWS OF LICENSED FILMS



Her Hour (Pathé, Oct. 19).—A drama constructed of a combination of much used action, and yet that holds your attention to the finish. Harmon leaves his wife, in anger, and goes to the saloon. There he gets into a fight, is knocked unconscious, and put into an empty freight car. He awakens, in a strange city, bereft of his memory. His wife, meanwhile, convalescing in a hospital from the effects of his brutality, decides to become a trained nurse. After two years, thinking her husband dead, she marries the doctor, and lives happily with him as a only daughter. About this time Harmon, working as an electrician, is badly shocked by the electric current, and recovers his memory. Swiftly he seeks his old home, but his wife is no longer there. By accident he meets her in the park with her baby daughter, and follows her home. It is two o'clock in the morning. The doctor's telephone rings, and he must leave his wife alone, called away by an urgent message for help. No sooner has he left the house than Harmon, whose message it was the doctor received, rings the door bell. His face is bandaged beyond recognition. In an intensely dramatic scene the wife endures the enveloping darkness and dares herself face to face with the man she thought dead. At the moment the doctor returns, and in the ensuing fight the intruder is thrown out of the window. Mortally injured he seeks to tell the truth, but death thwarts his purpose. The acting of the players portraying Harmon and his wife is worthy of the highest praise. The camera work is fine, and the staging above reproach.

The Higher Law (Lubin, Oct. 11).—The wife of a district-attorney owes a seamstress, whose son is to be operated on, \$500. Her husband, on leaving for a trip, gives her the money, but, instead of paying the debt, she purchases a \$1,500 diamond necklace, paying on it the above sum. When the seamstress calls, she is refused payment. The jeweler's clerk calls to deliver the necklace, and, in the vestibule, mistakes the seamstress for Mrs. Clayton, whom she unknowns over to her. The woman paws to that effect, and uses the money for her son's operation. She is arrested, and, when the district-attorney returns, is tried. The judge, noting the extenuating circumstances, sentences the seamstress to serve one minute in the district-attorney's office, where the latter kindly lectures her on the means she employed, and then dismisses her to go to her son, who, during her incarceration, has fully recovered from his operation. A mechanically constructed story, but produced so capably that the machinery is not evidenced. Mrs. Kate Davis, Clara Clayton, and Arthur Jonson's work make the film a valuable asset.

The Girl and the Outlaw (Edison, Oct. 11).—Sheriff Morton's daughter, while out picnicking with a party of friends, hides in the woods as a joke, and gets lost. Her sweetheart hunts for her all night, in vain. An outlaw, who is being hunted by the girl's father, finds the girl wandering about with her clothes torn by brambles, gives her one blanket on which to sleep, and another to convert into a temporary dress. The next morning he puts her on his horse to take her back to town, when he is held up by the sheriff and his deputy. The officer, learning from his daughter that the outlaw undoubtedly saved her life, lets him go. This last bit of heroism is unnecessary, as the girl has a delayed telegram to the sheriff in her possession, exonerating the outlaw. The girl's sweetheart appears on the scene at this moment is also far-fetched and unsatisfactory. But this may have been sacrificed for the curtain: the entire party watching the outlaw riding off over the hills. In the early dawn, which is one of the best bits of camera art ever thrown on a screen.

Talkative Tess (Pathéplay, Oct. 11).—A garrulous woman sorely tries her husband's ears. In sheer desperation, he leaves the house in the dead of night, and walks a village storekeeper to buy a set of new clothes. While he is away, a burglar breaks into the house, and holds up the spouse. The woman assails the crook with such a stream of invective that he is forced to run her. The husband returns and sets the drop on the burglar; but, discovering what the latter has done, drops his revolver, congratulates him, and shows his appreciation of his fine work by taking him out and setting him intoxicated. Morning finds the burglar and the husband asleep on the table of the saloon. The beatiful smile on the husband's face, the morning after, turns the heretofore mildly funny farce into a scream. Though the literary vein is not particularly strong, the acting sits beneath the skin, and is commendable. The director is largely responsible for the good results.

These Waterloo (Essanay, Oct. 15).—A rather poor farce, based upon an old subject. The heroine, or the villainess as one prefers, hides her three suitors in the same room at the same time. This situation is depended upon to carry the play across, but as the preceding situations are not especially humorous, and since there is no anti-climax, the strength of the play is lost. The film is as well acted by all concerned as the plot would allow.

The Widow's Suitors (Edison, Oct. 15).—A comedy silent reel, the best part of which is in the climax ("we mean this literally"). The story is not well balanced, and there is no anti-climax: nor is the play sufficiently interesting to warrant its being dragged out a full reel. Greater variety of scenes and the injection of more humor into the early scenes would help liven the play until the "waiting at the church" climax. A widow is the owner of the best restaurant in town. She has two suitors who consult a certain local oracle as to the best way to win the lady's hand. The oracle advises each to try the effects of jealousy, the means being such association with other girls. The widow makes an appointment with each of her suitors for the following morning at a certain hour. Arrived at the church where the meeting was to be, they are first disgusted at seeing each other, and next completely overwhelmed at the sight of the ex-widow emerging from the church on the arm of their mutual admirer, the local oracle.

Master Fizit (Vitagraph, Oct. 15).—Master Fizit is full of bright and winning scenes. The girl, Lucile Lee, is very attractive in her embarrassment. Master Fizit, George Stewart, is a genuine lively boy, and we should like to see him in a series of pictures, perhaps under this same title. The professor in search of his interlocutor meets Ruth, a country maiden, with whom he fails to impress. Woodward Walton, young city chap, appears upon the scene. He is fishing in a stream for trout, where Ruth and her brother, Mr. Fizit, are wading, and Master Fizit, seeing the trout by floating upon the stream, picks it up and fastens it in his sister's dress.

Young Walton has made a catch, which surprises him. Master Fizit and young Walton go "at it" as a result of which the studious professor is hit by Master Fizit's sling shot, and also led into a trap that was intended to catch bears. From this latter difficulty he is rescued by Walton, and then decided to leave. This gives the young fellow a clear field, of which he proceeds to take advantage. Spilt with Buddhist Temple.

Buddhist Temple (Vitagraph, Oct. 15).—On the same reel with Master Fizit. This split film shows many different phases of idol worship in India. Interesting and well photographed.

The Mate of the Schooner ("Sadie") (Lubin, Oct. 17).—A tragic drama showing, pictorially, the evil of an inherited weakness for alcohol. The story is easily followed, the staging realistic, but the scenery is uninteresting. The part of Lois Drew, the mate, is interpreted by Henry King in a very quiet manner. Lois Drew, the mate, is engaged to the captain's daughter, Beth, and trouble starts at once for the unfortunate lover when he has to drink an engagement toast. That is his first drink. All his life he has resisted touching liquor, for the vision of his mother, father dying in a drunken way (this is artistically shown on the screen), has stared before his eyes since a child. When owned by the drink, his life-long fight is lost. He goes into a saloon and comes out crazed with alcohol. He assaults the captain, who has him arrested. He escapes the two policemen, and then causes a chase, which must be the envy of every drunken man who ever tried to stagger home. Evidently the drink has not gone to his legs. Finally after a long swim he climbs back over the side of his own ship, which, we are informed, is at sea. He borrows a bottle of whiskey. Then crazed by drink he throttles the captain, shooting back the crew with a marin Spike as gains the bow of the ship, and goes down with them into the sea to his death.

Dishwash Dick's Counterfeiter (Selig, Oct. 21).—A Western comic based on our old favorite, mistaken identity. Yet this contains some humorous situations, and has been well handled by the director. Dishwash Dick receives a note from Lorin, to report at once for work. At the same time a young city lad writes Lorin that he is coming to stay at the ranch. Lorin has to leave, and his daughter, who does the receiving, installs Dishwash Dick in the master's room, and the city Dick is initiated by the cowboys into the mysteries of being at the ranch. The city lad is raised by Mexican chores. Dishwash ends up in his yellow nature, while the city Dick makes a hero of himself, and we suppose captures the girl, eventually. Rex de Roselli as Dishwash Dick is commendable. Spilt with Surf and Sunset on the Indian Ocean.

Surf and Sunset on the Indian Ocean (Selig, Oct. 21).—On the same reel with Dishwash Dick are moonlight and sunlight views of the Indian Ocean. Good photography and pretty views.

Lucilla's Love Story (Vitagraph, Oct. 21).—A humorously pathetic story of middle-aged people, a plain American country setting that brings first mirth and then laughter. But three people are in the plot. Vitality is lacking, logic, and staidness stages. The photography is good. The acting of Mrs. Mary Maurice as the aged mother is an unusual treat. Lucilla's aged mother is so worried by the fact that her daughter has never married, that to appear her in her old age, Lucilla writes a letter to herself, describing a "city chum" whom she is going to meet. When Hank hears this the pangs of jealousy are given birth. Continued letters from the city, the result of Lucilla's imagination, do not help to allay his feelings. Finally, coming home, Lucilla writes so far as to describe her engagement to the "city chum," in order to ease the old lady's dying days. After the death, Lucilla "comes up" that "there ain't no such feller," and Hank, having discovered the true state of his fiancee, loses no time in offering himself in marriage.

Her First Offense (Lubin, Oct. 21).—A morbid drama that takes us through a number of often-used scenes until the climax sheds a ray of cheer. To begin with, we have the consumptive, who can only be cured by being sent South. And then we have his sister, a stenographer, who forges a check in order to gain the money and send the consumptive South. And lastly, we have the hard boss, who sends the sister, who forges, to prison, but whose hard heart is softened by the appeal of the little sister. And we end up by finding the hard boss not only pardoning the sister, but even being so soft hearted as to give the consumptive money to go South. The acting follows in the time-worn track of the many plays with this story.

Aunt Too Many (Biograph, Oct. 13).—While Mrs. Peter Joy, a newlywed, goes to the railway station to meet Aunt Jane, a lunatic escapes from the insane asylum by dislodging himself as a woman enters the Joy residence, and with a set of golf clubs that he has stolen from an automobile, persuades Mr. Joy to engage in some athletic contests around the room. The newlywed husband, thinking the lunatic is the expected Aunt Jane, and wishing to humor her, induces a couple of acrobats to put the visitor on their imitation horse, and take her for a ride. The unusual sight attracts the attention of the police. They follow the party to the house, but the sight of the animated property horse frightens them from the premises. Mrs. Joy arrives with Aunt Jane, and, as the husband is trying to solve the embarrassing situation, the acrobats arrive on the scene, and take away the lunatic. The humor is thin, and the film did not receive with McGraw and His Octette. Is dependent in no light measure on the funny antics of the "pron" horse, to which Joseph Schrade contributes the front, and James Harris the hind part. The director has overlooked no comedy opportunities, and the other parts are in capable hands. Photographically flawless.

Pathe's Weekly, No. 58 (Pathéplay, Oct. 13).—A creditable picturized edition of current news, showing some Harlem kids organizing the Get-What-You-Want-Club on the New York city's playground; a turtle 900 years old and weighing over 1,500 pounds, being moved preparatory to being sent to a New York exhibit; an exhibition of the new Italianumbo, Cabots, at Palermo; the running of the Yakima Derby in the State of Washington; Theodore Roosevelt and Anthony Flairs, the Arctic explorer, leaving on the yacht, Fox Deck, for South America; and the first game between the Giants and Athletics in the recent world's series.

C.

FIVE-A-WEEK ESSANAY

Coming Friday, November 7th!

Coming Friday, November 7th!

"THE DEATH WEIGHT"

(IN TWO PARTS)

A highly emotional melodramatic story filled with exciting and nerve racking situations. A thriller from beginning to end. This photoplay is an absolute FEATURE. Book it to-day. Attractive heralds and beautiful one, three and six sheet posters now ready. Order from your exchange or direct from us.

Released Tuesday, November 6th

"QUICKSANDS OF SIN"

A dramatic object lesson that will create more ordinary interest.

Released Wednesday, November 8th

"THEIR WIVES' INDISCRETION"

A splendid comedy of errors by James Oliver Curwood. Book to-day, don't delay.

Released Thursday, November 9th

"THE RUSTLER'S STEP-DAUGHTER"

A thrilling Western drama of merit, featuring Marguerite Clayton.

Released Saturday, November 10th

"BRONCHO BILLY'S SECRET"

A great feature for you, Mr. Exhibitor. G. M. Anderson at his best.

Coming Friday, November 14th! Coming Friday, November 14th!

"THE BOOMERANG"

(IN TWO PARTS)

A drama of love, sacrifice and mystery, mostly mystery. Unique situations, superb backgrounds and excellent portrayal throughout the entire two thousand feet, make this an exceptional offering. Irene Warfield, E. H. Calvert and Thomas Commerford featured. Herald and posters ready.

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"THE PRICE OF VICTORY" Two Reel Thursday, November 8th

A dramatic incident of the Civil War.

"THE SEA ETERNAL" Two Reel Thursday, November 13th

A wonderful melodrama of the sea coast.

"PARTNERS IN CRIME" Three Reel Thursday, November 20th

A powerful story of a gang of swell yeggmen.

FIVE RELEASES EACH WEEK

"THE RATTLESNAKE" 2,000 Feet Thursday, October 26th
A strangely dramatic and physiological story, with love intensified.

"A MOMENTOUS DECISION" 1,000 Feet Friday, October 31st
A dramatic story in which a woman's honor is sustained.

"WHEN THE PRISON DOORS OPENED" Saturday, November 1st
1,000 FEET. A new and beautiful life is opened to two unfortunates.

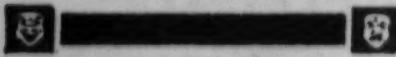
"THE DOUBLE CHASE" 1,000 Feet Monday, November 3rd
The Chase is reversed but both are willing to be caught.

"MAGIC MELODY" 1,000 Feet Tuesday, November 4th
Music hath charms to soothe the Savage breast.

LUBIN 5-COLOR POSTERS—One, Three and Six Sheets
From Your Exchange or A. B. G. Co., Cleveland, Ohio

LUBIN MANUFACTURING CO. PHILADELPHIA, U.S.A.

MUTUAL FILMS



Forgotten Women (Victor, Nov. 17).—This little one-reel drama is an excellent example of what good stuff the motion picture art is capable of producing. Mr. McDonald has given us in a delightful way a story somewhat on the O. Henry style, intensely dramatic, well staged and cleverly acted. Our only suggestion would be that in the final scene the drollet go into the saloon instead of trying and succeeding in resisting the temptation. It teaches a wholesome lesson and with the changes noted above would be true to life. The acting William Washington and the society man are worthy of the highest praise. Acting the touch of the banquet hall behind him, a society man goes out for air and runs into the drollet. He gets the letter late the hall, where his advent is noticed with laughter. He is then told to tell the story of his life, which he does by aid of the screen. His story is the old story of the drinker's ruin. At completion we find a rather stunned audience, sobered by his recital. The society man, however, is saved, for he also has a mother and sweetheart at home. He proceeds to go there, first rewarding the drollet with money and our only criticism of this production is the illogical ending.

The Gambler's Daughter (Domino, Nov. 8).—A two-reel drama based on "The Bachelor's Lament" by Hawthorne, with sketches from one or two other classical stories. The setting is in the early Puritan days. The governor's son pays a visit to America. He meets Mercy, the cobbler's daughter, and they fall in love. Later she writes him of his predicament and he makes his escape as a stowaway, leaving a note for the governor that he must go. Mercy has meanwhile confessed to her father, and the latter is starting gun in hand, for the governor's brother, whom Mercy's father attacks him and he dies. Mercy has a son born her, for which crime she is tried, banished and her son taken away from her. The governor, however, suspending the truth of the matter, adopts the son. After a lapse of forty years, we see Mercy an old, ugly bag, whose only thoughts are the bitter memories of the days of her youth. Presently John Carver, her son, now chief magistrate of Salem, arrives. He does not know the story of his origin. Mother love draws the old bag to his door, but his children repulse her, and later still, his house. Cheating the children, her own grandchildren—say, one of them is taken with her, and she is arrested as a sorceress, tried before her own son, convicted and hung. Before her death, however, she left letters which are delivered to John Carver, the son acquainting him with the fact that he has condemned his own mother. He promptly collapses. A pathetic play, but with well handled scenes and realistic staging. The acting of the player portraying Mercy is particularly commendable.

A Peaceful Victory (Thanhouser, Oct. 17).—Deciding a 10 per cent. reduction in wages, Fairly, a factory owner, causes his hands to go on strike, which, in a few weeks, causes trouble among the families of the strikers. Fairly's daughter, Alice, learns of the plight of her father's employees and implores her father to return to the strike. Recalling olden days in his stand, the girl convinces him. The most needy families. The sympathetic girl's visits to their tenements results in her contracting a severe illness. The capitalist, fearing for his daughter's life, listens to her plea in behalf of his men and puts them back on their former wage scale; turning strife and poverty into rejoicing at the factory and in the quarters. The scenes are dominated and given life by the efforts of a conscientious striker, and though they never attain a great height, are nevertheless full of action and color. The camera man, as well as the scenario, deserves credit for scoring a peaceful victory.

The Mystery of the Haunted Hotel (Thanhouser, Oct. 21).—While visiting his sister at the resort, a physician meets an old summer hotelkeeper, and learns the story of how the appearance of a sheet raised his prosperous business and reduced him to poverty. Several years previous the wife of the bonafide went out in a rowboat and was drowned. The man's daughter, returning from boarding school, discovered her mother's body washed ashore on the beach. The shock unknocked the girl's mind. A report being circulated that, at night, the dead woman's sheet was seen to walk from the hotel to the beach and back caused the guests to have in superstitious fear. The physician, seeking to solve the mystery of the haunted hotel, lies in wait at midnight and sees an apparition

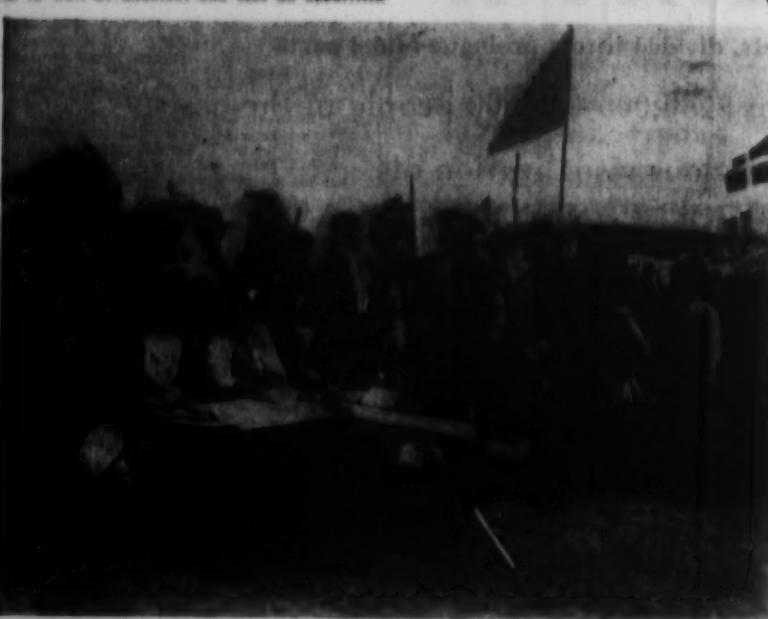
emerging from the tottering building, walk along the beach and then return to the old inn. The physician follows, enters the hotel, and discovers the ghost to be the mentally deranged daughter of the ruined hotelkeeper. He succeeds in effecting a cure, and, as his fee, wins the girl for wife. The author, subduing weirdness to sympathetic appeal, uncovered an unusual story, which the actors, in their delineation of the characters presented, together with the photographer's art, put across the screen with telling effect. Well directed.

UNIVERSAL FILMS

The Reformation of Calliope (Selair, Nov. 5).—A young Easterner goes West, takes the handle of Calliope, and devotes into a hard citizen. Eight years later Cal is known as a bad man and, to keep up his reputation, shoots a saloon. The sheriff and one of his deputies go running for Calliope, and, finding him about to shake the dust from the community, catch him at the railway station, and open fire on him. Calliope's old mother, not having heard from her son for years, decides to pay him a visit, and arrives at the station as the duel is proceeding. Calliope, after wounding the sheriff, removes his badge and pins it on himself, and the old lady entering considers her son a guardian of the peace and the fallen sheriff an outlaw. The deputy at the window dare not fire at Calliope for fear of hitting the old lady or his chief. Calliope's mother reads the wounded officer a lesson, and the sheriff playing the part to the limit, permits Calliope to leave the pillar badge, and later rewards him in as his deputy. That night the Guileless Bank is robbed by a band of Mexicans, and Calliope, single handed, tracks them to their lair with the booty, recaptures it, and manages to hold the thieves off by converting a buckboard body into a fortification till the sheriff and his posse arrive. The bank president gives Calliope a check for \$1,000 for his bravery. As for the sheriff, he is as proud of his old enemy as the mother is of her once wayward son. To state that the story is by O. Henry is sufficient to guarantee its success as a film production. But the efforts of the people in the cast, the director, and the cameraman in every particular reached its literary zenith, and made the piece a screen hit. It equals a Biograph production of the same story made several years ago, though we feel that a mistake has been made in supplying a happy ending not found in O. Henry.

Ris Hour of Triumph (Imp., Oct. 30).—A reporter, whose wife is seriously ill, is sent to interview an actor-manager. Desirous of raising the money to send his wife to a more favorable climate, he takes advantage of the opportunity presented to submit a play to the manager. Greatly against his will, the latter is forced to listen to its reading by the reporter. The newspaper man throws himself with such fervor into the big scenes that the manager realizes that though the play is impossible, he has discovered a great actor in his author. Wishing to sound the depths of his dramatic power, he throws the manuscript into the blazing log fire, and is choked with emotion at the latter'sistic as well as theorian ability. He offers the reporter, at a large salary, the star role in Pointed Pole, a new piece. The latter, haled up by what the opportunity means to his sick wife, goes on in a spirit of desperation, and scores a big hit. The sun of his triumph is shattered, as, after many curtain calls, he enters his dressing room to receive a telegram message that his wife has died. Walter McNamara's two-reel story is unusual, as it offers a complete drama even with a photoplay. Jane Gail, William Shan, and William Walsh contribute materially to its success. The audience and standard scenes were capably directed by George L. Tucker. A two-reel story.

Does Max Snore? (Selair, Nov. 18).—Muriel and Max, after being introduced by the latter's grandmother, express a fondness for each other. After a heavy luncheon, Max appears drowsy. Muriel, who will never marry a man that snores, leaves the room to test him. Finding Muriel gone, he hunts for her in the garden. The butler enters, takes his vacated chair, samples the cigars and cognac, falls asleep, and begins to snore. Muriel listens, and, bearing the sounds, overcomes with disappointment—till she discovers it is the butler. Carried away with joy at the thought that it isn't her Max, she treats the servant as if he were a prince. The grandmother, who has been an interested witness to the situation, enters and treats the butler to more cognac and cigars till the servant feels as if he owned the place. Dainty lingerie touches make the little piece highly diverting. It cannot fail to please the matinee maids. Appropriately staged.



SPECTACULAR KALEM FILM DEPICTING BATTLE OF QUEBEC.

EDISON FILMS

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COMING EDISON TWO REEL FILMS

*** A FACE FROM THE PAST

John Forbes, a young farmer, is in love with Margaret Brown, a life long friend. When Pendleton, a New Yorker, woos and wins her, Forbes swears vengeance. He becomes a powerful magnate and on the death of Margaret, plunges Pendleton into financial ruin. Pendleton and his daughter go West and Forbes, while inspecting one of his investments, falls down a cliff where he is found by Pendleton's daughter, brought home and nursed back to health. Forbes, stricken by remorse at the kindly treatment received from his victim, makes restitution and we see a new romance beginning between Forbes and the daughter of the girl he had lost in his youth.

Released Friday, November 7th.

*** THE PHANTOM SIGNAL

A Railroad Drama.

John Graham, railroad president, is a man of the old school. His cry is "Dividends! Higher dividends!" Money that should go into equipment and wages goes into Graham's pocket. Wreck after wreck occurs but the blame is always thrown upon an employee. Graham's wife and daughter are all hurt in wrecks, but the money-mad president will not relinquish one cent for improvements. He must have his dividends—if the road cannot earn them and a surplus for their equipment, the road can go without. Not until an appalling vision of the result of his avarice appears to Graham does he realize the magnitude of the suffering which he has caused and then the man of iron relents.

Released Friday, November 14th.

CURRENT SINGLE REEL RELEASES

**A WOODLAND PARADISE

Many beautiful settings add greatly to the charm of this comedy.

Released Saturday, November 1st.

*PORGY'S BOUQUET

Innocent Porgy's bouquet causes much anguish in the flat across the way.

(On the same reel)

WILD WALES

Released Monday, November 3rd.

*TOMMY'S STRATAGEM

Homeless Tommy falls overboard, gains a home and unites a drifting couple.

Released Tuesday, November 4th.

**ARCHIE AND THE BELL-BOY

The bell-boy makes a real man out of pampered Archie.

Released Wednesday, November 5th.

*One sheet posters. **One and three sheets. ***One, three and six sheets by the Morgan Lithograph Co.

**ELISE, The Forester's Daughter

The accidental shooting of her lover shows Elise where her affections really are.

Released Saturday, November 8th.

*SETH'S WOODPILE

A powder-keg stick, intended for a thief, comes back!

(On the same reel)

CAMPING WITH THE BLACKFEET

Released Monday, November 10th.

*THE DOCTOR'S DUTY

A powerful story of a doctor's noble sense of duty.

Released Tuesday, November 11th.

*HIS NEPHEW'S SCHEME

In which the judge loses both the widow and his former fiance.

Released Wednesday, November 12th.

*GETTING A PATIENT

A kind act does more for a young doctor than a clever advertising scheme.

Released Saturday, November 15th.

THOMAS A. EDISON, Inc.

Thomas A. Edison 267 Lakeside Avenue,

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Makers of the Edison Kinetoscope, 1913 Model.



THANHOUSER

The Success of "Moths"

our first four-reel Mutual "special," has resulted in the production of a second "special" for the Mutual Film Corporation.

"ROBIN HOOD"

IN FOUR REELS

The stirring life of the great adventurer of the Middle Ages is here shown properly in black-and-white pictures for the first time. Every man, woman and child knows the story. This is the big, popular film of the Fall. See any Mutual Program exchange for special terms.

THANHOUSER FILM CORPORATION, New Rochelle, New York

Thanhouser Stars!

Thanhouser Features!

Thanhouser Quality!

VITAGRAPH.

6 a Week---"LIFE PORTRAYALS"---6 a Week

**"THE WARMAKERS"**

Use Vitagraph Beautifully Colored Posters, Made Especially for Film Subject.
Order from your Exchange, or direct from us.

THE VITAGRAPH COMPANY OF AMERICA,

CURRENT PRODUCTION BY EDISON DIRECTORS

C. JAY WILLIAMS

NEXT—Reginald's Courtship—October 21

The Stolen Models
Why Girls Leave Home—2 Parts
Boy Wanted

CHARLES J. BRABIN

NOW MAKING PICTURES IN ENGLAND
NEXT—The Foreman's Treachery—(2 Reels)—October 17

The English Riviera
The Stroke of the
Phoebe Eight
A Daughter of Remany

WALTER EDWIN

NEXT—A Daughter of the Wilderness—October 25

The Contents of the Suitcase
The Girl and the Outlaw
A Proposal from—Nobody

GEORGE A. LESSEY

NEXT—Silas Marner (2 Parts)—October 24

The Honor of the Forces
A Willful Colleen's Way
In the Shadow of the
Mountains

J. SEARLE DAWLEY

Director—Famous Players Film Co.

Current Release—Oct. 20—Laura Sawyer in An Hour Before Dawn

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ANGELES**
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Address care of Screen Club,
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EDWARD J. LE SAINT
DIRECTOR

Selig Polyscope Co.

LOS ANGELES, CAL.

"AT THE SIGN OF THE LOST ANGEL"—Western Drama **Monday, Oct. 27**
The young dominie is unwelcome at Hell's Gap. He gets in wrong at the Lost Angel. He perseveres in doing good and one of his converts saves his life at the sacrifice of her own.

"IN THE SHADOW"—Drama **Tuesday, Oct. 28**
Her only consolation in her declining years is coveted and purchased by others. Through her kindness to the children, her last days are made happy. **MARY MAURICE** is featured in this beautiful picture.

"FATHER'S HATBAND"—Comedy **Wednesday, Oct. 29**
It serves to bring two hearts together. It gets old Henpeck in trouble with his wife. Father helps his daughter escape. **VAN DYKE BROOKES, NORMA TALMADGE** and **LEO DELANEY** are the principals.

"BIANCA"—Drama **Thursday, Oct. 30**
In Southern California, two young people from Sunny Italy suffer from their employer's brutality. They escape his tyranny and find happiness in new endeavors. Featuring **GEORGE COOPER** and **MARGARET GIBSON**.

"FATTY'S AFFAIR OF HONOR" } Comedies **Friday, Oct. 31**
"PEGGY'S BURGLAR" }
1. He fights a duel with a pretender and they are served with a shower of eggs. You can't help laughing. **HUGHIE MACK** is "Fatty." 2. Peggy's burglar is a funny one too.

"THE WARMAKERS"—Drama, Special Feature in Two Parts **Saturday, Nov. 1**
The conspirators try to secure the war-plans through "The Sleep of Death." The terrible plot is foiled by a woman. Featuring **MAURICE COSTELLO**, assisted by **MARY CHARLESON** and **BRINSLEY SHAW**.

SIX-A-WEEK

"THE KING'S MAN" —Northwestern Drama	Monday, Nov. 3
"HIS SILVER BACHELORHOOD" —Drama	Tuesday, Nov. 4
"THE HOODOO UMBRELLA" } Comedy and Topical	Wednesday, Nov. 5
"ANCIENT TEMPLES OF KARNAK" }	Thursday, Nov. 6
"A BROKEN MELODY" —Drama	Friday, Nov. 7
"FLAMING HEARTS" —Comedy	Saturday, Nov. 8
"THE DIVER" —Drama, Special Feature in Two Parts	

The Vitagraph Company Releases a Special Feature in Two Parts Every Saturday, and a Comedy Every Wednesday and Friday

VITAGRAPH ONE, THREE AND SIX SHEET POSTERS—SPECIAL MUSIC FOR ALL SPECIAL RELEASES

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KALEM FILMS

THE RUNAWAY FREIGHT

In Two Parts
Leaping from the top of a side-tracked car, the hero lands atop of the runaway freight as it flashes by. A feat of extraordinary daring.
Released Monday, November 13th. Special 1, 3 and 6-Sheet Posters for this headliner.

OUR NEW MINISTER

A Three Part Feature Adapted from the Famous Rural Drama
By DENMAN THOMPSON and GEORGE W. RYER
Featuring Joseph Conyer's in his original role of "Darius Startic," the village constable. A notable cast of Kalem stars, including Alice Joyce and Tom Moore.
Released Wednesday, November 15th.
Two Special One-Sheet Posters. Also Special 3 and 6-Sheet Posters

THE FICKLE FREAK

Ruth Roland is the Bearded Lady and John E. Brennan the fat Caucasian Beauty in this burlesque on the circus side show.
(On the Same Reel)

HYPNOTIZING MAMIE

Mamie becomes a hypnotist's "subject." Her sweetheart sees her on the stage—and trouble breaks loose.
Released Friday, November 17th.

Scene from "AGAINST DESPERATE ODDS"

AGAINST DESPERATE ODDS

A marvelously intelligent trick pony helps bring about the capture of a band of horse thieves. A stirring Western feature.
Released Saturday, November 18th. Special 1 and 3-Sheet Posters.



KALEM COMPANY

235-239 West 23d Street

NEW YORK



BIOGRAPH FILMS



FOR THE WEEK COMMENCING NOVEMBER 3, 1913

MONDAY

THURSDAY

SATURDAY

**DIVERSION**

Caught Abroad, It is Found to Rest at Home

**In the Hands of the Black Hands
and
Where's the Baby**

Farce Comedies

**"OLD COUPONS"**

The Story of a Miser's Love for a Child

BIOGRAPH COMPANY NEW YORK

LICENSED FILMS

Broncho Billy's Outfit (Biograph, Oct. 11).—Dr. Sherman sends a note to his sick patient that unless the latter can meet his bill he will have to discontinue his visits. To raise the money for his sick friend, Broncho Billy holds up a stage coach and rides the express packages for just the amount necessary to pay the doctor. The romantic outlaw leaves a note stating that he would some day pay back the amount taken. Later Broncho Billy is discovered by his pal, now fully recovered, in the act of mailing the amount to the sheriff. In view of Billy's attentions to the daughter of a modest girl, he informs the constable he can catch him who would be the stowaway. The sheriff kills at Broncho's cabin and arrests him. The good doctor learns of his pal's treachery. As Billy is about to be locked in the calaboose, he suddenly turns upon the jailer, disarms him, and escapes. He goes to his cabin, pumps lead into his treacherous friend, then gives himself up to the officers of the law. G. M. Anderson's offering contains both originality in construction and a thrill in presentation. The scene where Broncho Billy, from the cabin window, shoots at his treacherous pal inside, is a good piece of melodramatic film craftsmanship.

So Runs the Way (Biograph, Oct. 11).—Having met financial reverses, a day drainer, unable to meet his fortune hunting wife's demands for more money, steals the jewels of the wife of a millionaire, at whose house he is an invited guest. In order to raise the money for her extravagance, Van Noy, the best suspect, the drainer, has him arrested. The sister of the drainer lays the blame of her brother-in-law's going at the door of his wife and mother-in-law. The wife is so moved by the former's tears that she calls upon Van Noy, and pleads for clemency for her husband. The millionaire phones the chief of police, and has the charge quashed, and the prisoner is liberated from his cell. Returning home to his wife, the erring woman promises to live within his means, and everything ends happily. So Runs the Way moves along the old uninteresting conventional path, but acting and camera bring out its successful vitality.

The Troublesome Telephone (Lebia, Oct. 17).—A farce comedy showing how a dependent wife becomes even more dependent on her husband with a new telephone in her home. The day the telephone is installed hubby leaves for his doctor's office. He loses the only two patients of the day by being interrupted and called away by his inconsiderate wife, who cannot resist the temptation of the telephone. He gets by throwing the telephone out of the window. The acting and direction of the piece are as good as a very thin scenario will allow.

The Woman of the Mountains (Bell, Oct. 17).—A melodrama whose principal features are the plot action and the scenery, both reckoning to the credit of the director. The acting, while entirely excellent, is made a secondary point in the film. Herbert, superintendent of the waterworks, has fallen in love with Stella, but she confesses that she is engaged to another man. The latter, Brill, arrives ostensibly to visit his fiancee, but in reality as an agent of the Power Trust. Brill plants a case of dynamite under the main structure of the waterworks, and, miles down the mountain in waiting to set off the fuse, Stella learns of the plot, warns Herbert, and a race down the moun-

tain ensues; Stella on a mine car, Herbert riding down the cable. Stella arrives in time to frustrate the villain. He is arrested, and Herbert and the heroine fall into each other's arms. A single-reel thriller that keeps within bounds. Photography good.

The Boston Floating Hospital (Kalem, Oct. 17).—While this is classed as an educational film, its principal influence is over the heart rather than the mind. The Boston Floating Hospital, leaving in the morning and returning at night, is shown in detail, with the usual good Kalem photography. The sight of so many babies, laughing, crying, and all ways, goes a long way to make us what this picture looks in interest or educational value.

A House in the Woods (Crimson (Pathé, Oct. 7).—A comic picture with nothing out of the ordinary to commend it. Nature alone is shown, we are given no opportunity of seeing the people in Crimson. Spilt with How Mountains Grow and Plants That Eat.

Life for Life (Bell, Oct. 28).—A drama, partly educational, showing the use of the pulmotor as an aid to those drowned and apparently beyond human help. It is not staged with a great deal of care nor is it very interesting. The mayor of the town makes a speech upon the installation of the new automobile motor, saying that whenever first panic it shall be treated first. Shortly after this a little boy and the mayor's son are both apparently drowned, in different localities. The call for the pulmotor comes first from the little boy. As the machine is about to start the foreman receives a telephone call from the mayor, who tries to use his position and authority to get the instrument in question for his son first. The foreman reminds the mayor of his speech at the installation of the machine and goes to the rescue of the little boy. After working the machine for some time, the lad recovers, and the foreman is about to go to the aid of the mayor's son, but this proves unnecessary, as the latter has recovered. The scene in which the mayor's son sleeps in a canoe and is rescued could have been handled a bit better.

Matrimonial Maneuvers (Vitagraph, Oct. 17).—An unusually good comedy with good acting, good photography, and an interesting plot. The latter is full of action from start to finish. A number of humorous scenes aided by the excellent acting of Mr. Maurice Costello and Harry Lambert make this a good clean, laugh provoking film. Julia, the aunt, receives just one more appeal from her shiftless nephew, who wants to keep the news of his debts away from his aristocratic friends. Now the aunt who is rich and fat, has never met any of her nephew's aristocratic friends, for the reason that he has none. Upon his Aunt Julia promising him \$500 for an introduction to one, the nephew persuades an actor friend of his to assume the part of a nobleman. In a highly interesting scene, Julia meets the supposed nobleman, and decides to marry him. This she tries to bring about by a leap-year marriage. But this hinders the actor's ambitions, and besides he has a wife and child at home, so he departs suddenly on the plea of urgent business, and once safe in London, he writes her a note, saying that he must leave the country. That won't do for Aunt Julia, who comes to London determined to find him, and even supplies her nephew with money to prosecute the search. One day the aunt and her dutiful nephew are at the theater. Seated comfortably in the box, what is her astonishment to discover the actor, her supposed nobleman, in one of the leading parts. Their miseries and his confusion are most laughable. She finds where he lives, and confronts him and his wife with his treachery. She cannot be very judgmental at him, as he has a family, but she vents her wrath by sending the number out of the country with a threat of arrest if he returns.

Stella leaves the director.

ROMAINE FIELDING

- 4 Writes his own Photoplays
- IN Plays his own Leads
- 1 Directs his own Productions
- 1 Manages his own Company

- RELEASES
- The Evil Eye
Oct. 23d
- The Rattlesnake
Oct. 30th

"LUBIN" New Mexico Co. Las Vegas,
New Mexico

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Easily mention DRAMATIC MIRROR when you write advertisers.

REVIEWS OF LICENSED FILMS



Her Hour (Pathé, Oct. 19).—A drama constructed of a combination of much used action, and yet that holds your attention to the finish. Harmon leaves his wife, in anger, and goes to the saloon. There he gets into a fight, is knocked unconscious, and put into an empty freight car. He awakens, in a strange city, bereft of his memory. His wife, meanwhile, convalescing in a hospital from the effects of his brutality, decides to become a trained nurse. After two years, thinking her husband dead, she marries the doctor, and lives happily with him and a baby daughter. About this time Harmon, working as an electrician, is badly shocked by the electric current, and recovers his memory. Swiftly he seeks his old home, but his wife is no longer there. By accident he meets her in the park with her baby daughter, and follows her home. It is two o'clock in the morning. The doctor's telephone rings, and he must leave his wife alone, called away by an urgent message for help. No sooner has he left the house than Harmon, whose message it was the doctor received, rings the door bell. His face is dramatic beyond recognition. In an intensely dramatic scene, the wife looks at the swooning husband, and finds herself face to face with the man she thought dead. At this moment the doctor returns, and in the ensuing fight the intruder is thrown out of the window. Mortally injured he seeks to tell the truth, but death thwarts his purpose. The acting of the players portraying Harmon and his wife is worthy of the highest praise. The camera work is fine, and the staging above reproach.

The Higher Law (Lubin, Oct. 11).—The wife of a district-attorney owes a seamstress, whose son is to be operated on, \$500. Her husband, on leaving for a trip, gives her the money, but, instead of paying the debt, she purchases a \$1,500 diamond necklace, paying on it the above sum. When the seamstress calls, she is refused payment. The jeweler's clerk calls to deliver the necklace, and in the confusion mix taking the seamstress for Mrs. Clayton, turns the package over to her. The woman paws the necklace for \$600, informs the jeweler to that effect, and uses the money for her son's operation. She is arrested, and when the district-attorney returns, is tried. The judge, noting the extenuating circumstances, sentences the seamstress to serve one minute in the district-attorney's office, where the latter kindly lectures her on the means she employed, and then disposes her to go to her son, who, during her incarceration, has fully recovered from his operation. A mechanically constructed story, but produced so capably that the machinery is not evidenced. Mrs. Kate Davis, Clara Clayton, and Arthur Jonson's work make the film a valuable one.

The Girl and the Outlaw (Edison, Oct. 11).—Sheriff Morton's daughter, while out picking with a party of friends, hides in the woods as a joke, and gets lost. Her sweetheart hunts for her all night, in vain. An outlaw, who is being hunted by the girl's father, finds the girl wandering about with her clothes torn by brambles, gives her one blanket on which to sleep, and another to convert into a temporary dress. The next morning he puts her on his horse to take her back to town, when he is held up by the sheriff and his deputy. The officer, learning from his daughter that the outlaw undoubtedly saved her life, lets him go. This last bit of heroics is unnecessary, as the girl has a delayed telegram to the sheriff in her possession, exonerating the outlaw. The girl's sweetheart appearing on the scene at this moment is also far-fetched and unsatisfactory. But this may have been sacrificed for the curtain; the entire party watching the outlaw riding off over the hills, in the early dawn, which is one of the best bits of camera art ever thrown on a screen.

Talkative Tess (Pathéplay, Oct. 11).—A garrulous woman sorely tries her husband's ears. In sheer desperation, he leaves the house in the dead of night, and walks a village storekeeper to buy a set of earplugs. While he is away, a burglar enters the house and holds up the spouse. The woman assails the crook with such a stream of invectives that he is forced to gag her. The husband returns and sets the drop on the burglar; but, discovering what the latter has done, drops his revolver, congratulates him, and shows his appreciation of his fine work by taking him out and getting him intoxicated. Morning finds the burglar and the husband asleep on the table of the saloon. The beatiful smile on the husband's face, the morning after, turns the heretofore mildly funny farce into a scream. Though the literary vein is not deep, the action cuts beneath the skin, and is remembered. The director is largely responsible for the great results.

Their Waterloo (Essanay, Oct. 15).—A rather poor farce, based upon an old subject. The heroine, or the villainess as one prefers, hides her three suitors in the same room at the same time. This situation is depended upon to carry the play across, but as the preceding situations are not especially humorous, and since there is no anti-climax, the strength of the play is lost. The film is as well acted by all concerned as the plot would allow.

The Widow's Suitors (Edison, Oct. 15).—A comedy single reel, the best part of which is in the climax (we mean this literally). The story is not well balanced, and there is no anti-climax nor is the play sufficiently interesting to warrant its being dragged out a full reel. Greater variety of scenes and the injection of more humor into the early scenes would help liven the play until the "waiting at the church" climax. A widow is the owner of the best restaurant in town. She has two suitors who consult a certain local oracle as to the best way to win the lady's hand. The oracle advised each to try the effects of jealousy, the means being much association with other girls. Finally the widow makes an appointment with each of her suitors for the following morning at a certain hour. Arrived at the church, where the meeting was to be, they are first disgusted at seeing each other, and next completely overwhelmed at the sight of the ex-widow emerging from the church on the arm of their mutual admirer, the local oracle.

Master Fixit (Vitagraph, Oct. 15).—Master Fixit is full of bright and winning scenes. The girl, Lucie Lee, is very attractive in her embarrassment. Master Fixit, George Stewart, is a genuine lively boy, and we should like to see him in a series of pictures, perhaps under this same title. A professor in search of rare butterflies meets Ruth, a country maiden, with whom he falls in love. Edward Walton, a young city chap, appears upon the scene, and when he is in a stream for trout where Ruth and her brother, Mr. Fixit, are wading, and Master Fixit is setting the trout by floating upon the stream, picks it up, and fastens it in his sister's dress.

Young Walton has made a catch, which surprises him. Master Fixit and young Walton now "fix it" as a result of which the studios professor is hit by Master Fixit's sling shot, and also led into a trap that was intended to catch bears. From this latter difficulty he is rescued by Walton, and then decided to leave. This gives the young fellow a clear field, of which he proceeds to take advantage. Split with Buddhist Tenets.

Buddhist Temple (Vitagraph, Oct. 15).—On the same reel with Master Fixit. This split film shows many different phases of idol worship in India. Interesting and well photographed.

The Mate of the Schooner "Sadie" (Lubin, Oct. 17).—A tragic drama showing, pictorially, the evil of an inherited weakness for alcohol. The story is easily followed, the staging realistic, but the scenery is uninteresting. The part of Luis Drew, the mate, is interpreted by Henry King in a very quiet manner. Luis Drew, the mate, is engaged to the captain's daughter, Beth, and trouble starts at once for the unfortunate lover when he has to drink an anniversary toast. That is his first drink. All his life he has resisted temptation. For the vision of his benighted father dries in a drunken frenzy (this is artistically shown on the screen) has stared before his eyes since a child. Weakened by the drink, his life-long fight is lost. He goes into a saloon and comes out crazed with alcohol. He assaults the captain, who has him arrested. He escapes the two policemen, and then causes a chase, which must be the envy of every drunken man who ever tried to stagger home. Evidently the drink has not gone to his head. Finally after a long swim he climbs back over the side of his own ship, which we are informed, is at sea. He borrows a bottle of whiskey. Thus crazed by drink he throttles the captain. Scaring back the crew with a marlin-spine he gains the bow of the boat, and leaps into the sea to his death.

Dishwash Dick's Counterfeit (Selz, Oct. 21).—A Western comic based on our old favorite, mistaken identity. Yet this contains some humorous situations, and has been well handled by the director. Dishwash Dick receives a note from Lorin, to report at once for work. At the same time a young city lad writes Lorin that he is coming to stay at the ranch. Lorin has to leave, and his daughter, who does the receiving, installs Dishwash Dick in the guests' room, and the city Dick is initiated by the cowboys into the mysteries of helping to bring in the cattle and the lumber. But three people are in the plot. Vitality is later, exciting, logical, and studiously staged. The photography is good. The acting of Mrs. Mary Maurice as the aged mother is an unusual treat. Lueila's aged mother is so worried by the fact that her daughter has never married, that to appease her in her old age, Lueila writes a letter to herself, describing a "city chan" whom she is going away to meet. When Hank hears this the pangs of jealousy are given birth. Continued letters from the city, the result of Lueila's imagination, do not help to allay his feelings. Finally, coming home, Lueila writes so far as to describe her engagement to the "city chap," in order to ease the old lady's dying days. After the death Lueila "faces up" that "there ain't no such feller," and Hank, having discovered the true state of his feelings, loses no time in offering himself in marriage.

Surf and Sunset on the Indian Ocean (Selz, Oct. 21).—On the same reel with Dishwash Dick are moonlight and sunlight views of the Indian Ocean. Good photography and pretty views.

Lueila's Love Story (Vitagraph, Oct. 21).—A humorous, pathetic story of middle-aged people, in a plain American country setting that brings down laughs and tears laughter. But three people are in the plot. Vitality is later, exciting, logical, and studiously staged. The photography is good. The acting of Mrs. Mary Maurice as the aged mother is an unusual treat. Lueila's aged mother is so worried by the fact that her daughter has never married, that to appease her in her old age, Lueila writes a letter to herself, describing a "city chan" whom she is going away to meet. When Hank hears this the pangs of jealousy are given birth. Continued letters from the city, the result of Lueila's imagination, do not help to allay his feelings. Finally, coming home, Lueila writes so far as to describe her engagement to the "city chap," in order to ease the old lady's dying days. After the death Lueila "faces up" that "there ain't no such feller," and Hank, having discovered the true state of his feelings, loses no time in offering himself in marriage.

Her First Offense (Lubin, Oct. 21).—A morbid drama that takes us through a number of often-used scenes until the climax sheds a ray of cheer. To begin with, we have the consumptive, who can only be cured by being sent South. And then we have his sister, a stenographer, who forges a check in order to gain the money to send the consumptive South. And we have the loving mother and the little sister. And, lastly, we have the hard boss, who sends the sister, who forges, to prison, but whose hard heart is softened by the appeal of the little sister. And we end on by finding the hard boss not only pardoning the sister, but even being so soft hearted as to give the consumptive money to go South. The acting follows in the time-worn track of the many plays with this story.

Aunts Too Many (Biograph, Oct. 15).—While Mrs. Peter Joy, a newlywed, goes to the railway station to meet Aunt Jane, a lunatic escapes from the insane asylum by disguising himself as a woman, enters the Joy residence, and with a set of soft sticks that he has stolen from an automobile, persuades Mr. Joy to enter in some athletic struts around the room. The newlywed husband, thinking the man is the expected Aunt Jane, and, wishing to humor her, induces a couple of acrobats to put the visitor on their imitation horse, and take her for a ride. The unusual sight attracts the attention of the police. They follow the party to the house, but the sight of the animated property horse frightens them from the premises. Mrs. Joy arrives with Aunt Jane, and, as the husband is trying to solve the embarrassing situation, the asylum guards arrive on the scene, and take away the masquerading lunatic. The humor in this film is split-reeled with McGann and His Detete. It depends in no light measure on the antics of the "prop" horse, by which Joseph Schrade contributes the front, and James Harris the hind part. The director has overlooked no comedy opportunities, and the other parts are in capable hands. Photographically flawless.

Pathé's Weekly, No. 58 (Pathéplay, Oct. 15).—A creditable picturized edition of current news, showing some Harlem kids organizing the Get-What-You-Want-Club on the New York city's playground; a turtle 900 years old and weighing over 1,500 pounds, being moved preparatory to stuffing for a New York exhibit; an exhibition of sun-bloated cattle at Sedalia, Mo.; the launching of the new Italian gunboat, *Cobalto*, at Palermo; the running of the Yakima Derby in the State of Washington; Theodore Roosevelt and Archibald Van Derveer, the Arctic explorer, leaving on the yacht *Van Derveer* for South America; and the first game between the Giants and Athletics in the recent world's series.

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